

BAY GUARDIAN

SINCE 1966. THE LARGEST CIRCULATION ALTERNATIVE NEWSPAPER WEST OF THE HUDSON. JULY 12 THROUGH JULY 25, 1975. VOL. 9, NO. 19.

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GRAHAM

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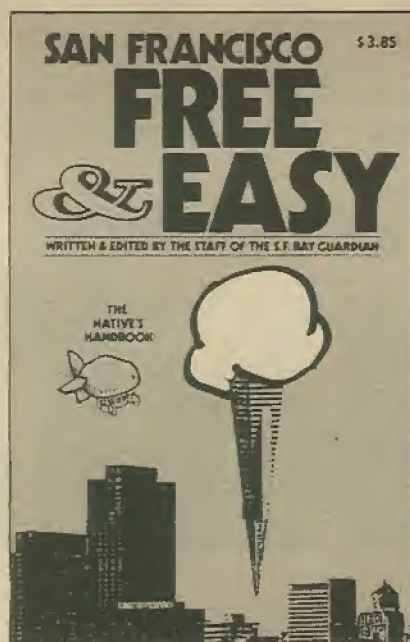
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AT LONG LAST!

The book for people who live here



It's only right, you know.

Everybody else gets a book about San Francisco. There are books for swingers from L.A. listing all the "intimate nightspots." Books for bankers from New York listing the haute cuisine. Books for the world citizen telling about cable cars in five languages. Above all, books for the rock-solid, white-shoed American, with listings of things like Fisherman's Wharf and Coit Tower.

But what about the native? Isn't it odd, we asked ourselves, that nobody has written a book with the full picture, the native's picture, of San Francisco and the Bay Area, giving the information the people who live here need to know?

So we wrote it.

Here's an idea of what that full picture includes, chapter by jam-packed chapter:

THE NATIVE AS TOURIST. Re-discover the city you live in. A glance at our roots and a scrutiny of some of our lesser-known attractions. The city after midnight. The city by bus. The city of neighborhoods, highlighting four very special ones—the Mission, Chinatown, North Beach, the Waterfront—complete with maps and guides to local features.

FOOD AND DRINK. No fewer than 60 restaurants here, all palate-tested by restaurant critic Merrill Shindler and grouped into 20 ethnic categories, always following criteria of moderate price, friendly atmosphere and excellent food. Followed by a guide to markets of 12 nationalities, when you want to cook it at home—and to wash it all down, our carefully considered choice of 17 favorite bars.

ARTS AND ENTERTAINMENT. Irene Oppenheim, theater and dance critic par excellence, is in charge here, unfolding a synopsis of the little-known history of the arts in

San Francisco, then telling you all about the significant activity on the performing arts scene, group by group. Bonus: a guide to seating in area theaters, for savvy ticket buying. **THE INSIDER'S OUTDOORS.** Where (and how) to play Petanque

in Golden Gate Park. Where to get back to the wilderness—in the East Bay. Sailing schools. Sports programs. Wildlife in the Bay Area.

A short course in local climatology. Maps of GG Park, Mt. Tamalpais, Bay Area parks.

THE DILETTANTE SCHOLAR. Didn't expect this in a

guidebook, did you? Well, thousands of people here thrive on alternative education courses, from astrology to car repair, for edification or plain entertainment. Mickey Friedman will tell you where to sign up.

POLITICS. No "full picture" of the area would be complete without this profile. Bay Guardian editor Bruce B. Brugmann takes you from Gold Rush madams through Abe Ruef, the Tom Mooney case, to Candlestick Park, BART and Manhattanization. Then Jill Immerman lists 96 activist groups that are trying to do something about it.

RELIGION. Here, Immerman presents a guide to our more contemplative groups. Take your pick, from Sufi to Satanism—if it's solace for the soul you're after, try one of these 21 groups.

TRIPS OUT OF TOWN. Sick of it all? Follow our guides to the Russian River, the Delta, the Gold Country, Santa Cruz or Mendocino—with maps and our personally inspected choice of lodgings and entertainments.

SPARE CHANGE. Cecily Murphy, late of the Murphy's Flea Market column, addresses herself to some of the less frivolous facts of life. To wit: how to spend less money eating, owning (and servicing) a car, shopping, even owning a pet. Guides to flea markets, thrift stores, auctions, food stamps/welfare/Medi-Cal, food alternatives.

SURVIVAL DIRECTORY. Where to go when you need help. Low-cost health care. Legal aid. Crisis phones.

SAN FRANCISCO A TO Z. Cap-ping it all off, 70 pages full of all the trivial items that make the Bay Area so much fun, from architecture tours to Zen bluegrass groups, touching on some 142 items like dog's hair sweaters and magic stores in between.

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POLITICAL ACTION CALENDAR

BY KEN McELDOWNEY

JULY 11 (FRIDAY)

FREE JOAN LITTLE RALLY, sponsored by the July 14 Committee To Free Joan Little, 6118 E. 14th St., Oakland, 8 pm, 654-4062.

REPRESSION IN ARGENTINA as seen by speakers and the widely acclaimed documentary "The Hour of the Furnaces," 3105 Shattuck Ave., Berkeley, 9 pm.

BENEFIT FOR DEMETER, the young women group home, with wine, cheese, music, at 2401 Ridge Rd., Berkeley, 7:30 pm, \$5 donation, 843-4189.

ALICE B. TOKLAS Memorial Democratic Club general meeting, 4049 18th St., SF, 6 pm.

JULY 12 (SATURDAY)

SF MIME TROUPE benefit, dancing with Energy Crisis, Neighborhood Arts Theater, 220 Buchanan, SF, 8 pm, \$2, 285-1717.

JULY 13 (SUNDAY)

NORML's Gordon Brownell discusses facts and fantasies of marijuana, KFOG, 104.5 FM, 10 pm.

EAST BAY SOCIALIST SCHOOL open house kicking off the summer term of classes in history, economics, Marxism and political art, 6025 Shattuck Ave., Oakland, 1 pm to 5 pm, 652-1756.

JULY 14 (MONDAY)

THE CIA AND US, live call-in show with supporters and critics, KQED-TV, channel 9, 10 pm.

JULY 15 (TUESDAY)

ARTISTS IN PRINT general meeting, 149 Second St., SF, 7:30 pm, 654-1142.

JULY 17 (THURSDAY)

"WHO SHOT JFK?" slide lecture by J.C. Louis of the Assassination Information Bureau, Richardson Aud., 55 Laguna, SF, 7:30 pm, \$2.50, 648-4798 (also July 18 same time and place).

OLGA TALAMANTE DEFENSE NIGHT with speakers and music, 3105 Shattuck Ave., Berkeley, 8 pm, \$1.50.

IMAGE OF WOMEN IN MEDIA committee meeting of SF NOW, Apt. 4, 205 28th St., SF, 7:30 pm, 398-6312.

SAN BRUNO MOUNTAIN DEVELOPMENT public meeting, War Memorial Aud., 6655 Mission Rd., Daly City, 7:30 pm.

JULY 19 (SATURDAY)

"AFFIRMATIVE ACTION AND SENIORITY," discussion of layoffs' impact on affirmative action hiring, sponsored by the Northern Alameda County Chapter of the Coalition of Labor Union Women, 2521 Channing Way, Berkeley, 11 am, 524-7501.

"HOW TO FIGHT DISCRIMINATION Against Working Women in Private Industry and Government," sponsored by Federally Employed Women, Recreational Service Center of the Presidio, 10 am to 4 pm, 556-5642.

JULY 20 (SUNDAY)

WORLD CITIZENS SIX-DAY ASSEMBLY begins, various rooms of San Francisco State University, 1600 Holloway, SF, details from PO Box 2063, SF 94126.

JULY 21 (MONDAY)

COOPERATIVE LIVING rap group sponsored by the West Coast People's Commune, 13 Columbus, SF, 8 pm, 752-0773.

"WILLIE LOBO/MANCHILD," Black Ensemble Theater award winning play on the ghetto homecoming of a black soldier, KQED-TV, channel 9, 10 pm.

JULY 22 (TUESDAY)

MEDIA ALLIANCE general meeting, 15 Columbus Ave., SF, 8 pm.

LETTERS

KUDOS TO KATY

I wish to commend Katy Butler for her sharp, accurate investigative reporting in the recent Gay Politics analysis [Guardian, 6/28/75]. As a long-time correspondent for a gay newspaper, it was a joy to see the Bay Guardian carry such a literate piece of journalism about our community. Investigative reporters are under constant attack (I know) so I thought I'd take time to say Thank You to Butler for a job well done.

George Mendenhall
The Advocate
San Francisco

LANE LAUDS LEVERING

The media being what it is, and the CIA disinformation section being so prolific—almost invariably we feel constrained to indicate to a television network or a national news magazine that it has yet again distorted the facts about the death of John Kennedy.

It is a rare pleasure to write to tell you that your comprehensive, recently published, cover story "Who Killed JFK?" [Guardian, 6/14/75] is a gem—a prototype of responsible investigative reporting. Bob Levering assisted by Tom Miller dug out the facts, presented them responsibly and in context, and even presented an invaluable scorecard of the positions of local Congresspeople on the question of a Congressional investigation into the assassination.

We are going to reprint the article

and circulate it among members of the Congress.

Things are going well in Washington; the feeling that the case—the key to the decade of deception—must be examined openly and publicly is both broader and deeper here than it has ever been. Congress, at its best, reflects the best of the people. Your excellent coverage is bringing closer to reality the dream of an open and informed society.

Mark Lane
Citizens Commission of Inquiry
Washington, D.C.

WE STAND INFORMED

I must object to your advertising Lucky markets in the Supermarket Superbargains list of 6/28/75.

As a supporter of the UFW I must inform you, if you are not already aware, that the UFW is urging their supporters not to shop at this chain as it is attempting to help break the Farmworkers by continuing to sell scab grapes, Gallo and iceberg lettuce.

You may argue that the public can read this anyway in the shopping news, but nevertheless it seems as an endorsement of your publication for Lucky Stores and a poor showing of solidarity for the UFW.

Glen Risdon
San Francisco

Oops. We'll leave out Lucky for the duration of the UFW boycott. Sorry.

THE SAN FRANCISCO BAY GUARDIAN

"It is a newspaper's duty to print the news and raise hell."
(Wilbur F. Storey: Statement of the aims of the Chicago Times, 1861)

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THIS ISSUE: VOL. 9, NO. 19, JULY 12 THROUGH JULY 25, 1975

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FOLLOW THAT STORY!

Co-op in SF (6/28/75): The site of the first Co-op grocery store in SF will be the supermarket in the North Point shopping center (Bay and Mason streets) now occupied by a Budget Foods store, reliable sources have told the Guardian. If current negotiations are successful, Co-op will take over operations in the market immediately.

New City Employees Union (6/28/75): Louise Statzer, a former organizer of city employees union SEIU Local 400 has been fired by Tim Twomey, trustee of the troubled local. At a July 7 press conference Statzer announced she was joining the newly-formed Union of City Employees (UCE). At the same time, UCE organizers claimed Local 400 is losing 100 members a week and announced that UCE is getting financial support from the American Federation of State, County and Municipal Employees and from the Laborers International Union.

B-1 Bomber (12/13/73): The Public Interest Research Group in Michigan has conducted an economic study which shows that defense spending produces 10,000 fewer jobs per billion dollars than money spent in other industries. The study, titled "The Empty Pork Barrel" (available for 25¢ from PIRGIM, 615 E. Michigan Ave., Lansing, MI 48933) is being used by B-1 opponents to counter arguments by B-1 backers like California Senator John Tunney that the \$50 billion weapons system is needed to boost the sagging economy.

Ford's Draft of Coors (6/28/75): Beer magnate Joseph Coors, nominated by President Ford to the Corporation for Public Broadcasting, tried to strongarm CPB president Henry Loomis into killing a show critical of the U.S. funeral industry—"Since the American Way of Death"—according to the July issue of (More) magazine. "I am not yet familiar enough with the interconnection between PBS and CPB to know whether you can do anything about this," Coors wrote Loomis, "but it is the type of thing which I will be very interested in watching closely if I ever become confirmed on your fine board." The program was shown nationally on May 22.

SF Watershed Gravel Pit Rip-off (3/8/75): Unmentioned in other media accounts of the SF Grand Jury's scathing report on the Sunol golf course scandal is a recommendation for an investigation of Santa Clara Sand and Gravel's operation on the city's watershed in Sunol. A Guardian investigation revealed that the gravel company, originally operated by a business man with organized crime associates, defaulted on its lease provisions without so much as a slap on the wrist from the SF Water Department or the PUC.

Shippers threaten to dock dockers

The threat of losing a guaranteed weekly wage may cause many West Coast longshoremen to vote for a new contract that could weaken the International Longshoremen's and Warehousemen's Union by decreasing the number of jobs on the docks and by further eroding the ILWU's control over work rules. Negotiators for the ILWU and the Pacific Maritime Association (PMA), the organization of ship-owners in the ILWU's jurisdiction, reached tentative agreement on a new contract July 1, but dockers are still working under terms of the old contract, pending a vote of the ILWU's full membership.

The Pay Guarantee Plan (PGP), which was won by the ILWU in 1971, provides financial protection against mechaniza-

tion on the docks by guaranteeing registered longshoremen who are available for work a minimum weekly wage of \$214. Many ILWU members rely heavily on the PGP since mechanized methods of work, such as containerization, have greatly reduced the number of men required to load and unload ships.

Before the tentative agreement was reached, the PMA had announced they would stop PGP payments when the old contract ran out July 1. The shippers have since agreed to continue paying PGP pending the union vote. But the clearly implied threat is that if the proposed contract is rejected, PGP payments will stop temporarily and the PMA will starve the ILWU into accepting a worse contract.

Exact terms of the new contract haven't been revealed, but several longshoremen told the Guardian they don't believe it will be substantially different from a contract narrowly rejected by ILWU members in March. Dockers turned down the earlier accord because, among other things, it gave the shippers more power to remove work from the ILWU's jurisdiction and more control over job assignments and working conditions. In return, the shippers didn't mind giving higher wages and a substantial increase in PGP because, as one longshoreman told me, "With mechanization, the PMA's labor costs per ton are less now than they were 15 years ago, even with the PGP."

—Paul Rosenstiel

WHO WILL ARREST THE MAYOR?

Things have come to such a pass in San Francisco that somebody needs to make a citizen's arrest of Mayor Joseph Alioto, the city's biggest lawbreaker, and his appointed Public Utilities Commission, presiders over the city's biggest, juiciest and most costly scandals.

"A citizen's arrest?" the tourist just in from Des Moines would say. "Isn't this a bit extreme?"

It is, but we ask just who at City Hall is going to challenge the mayor for law-breaking in the mayor's office and the PUC for peddling off public property wholesale? District Attorney John Jay Ferdon, L.L.B.? He's busy running for re-election on a platform of hunkering down on the Eddy Street Eight gamblers. City Attorney Tom O'Connor, L.L.B.? He's busy helping the Downtown Association put together an ordinance to run the street artists off the streets. The police? They're busy bearing down on

all the Kitty Desmonds and the Golden Gate Foundations in town. Meanwhile, Mayor Alioto, L.L.B., is busy issuing statements about what majestic public servants he's appointed and what lousy jerks everybody is who dares to question their criminal records or their sellout of the public interest at Sunol, Hetch Hetchy, the wharf and the other place names of San Francisco corruption.

The grand jury report on Sunol outlines just one chapter in the Grimm's fairy tale of corruption: how Tony Romano, an organized crime figure, sat down on April 3, 1974, at the Plumbers Union's Konocti Harbor Inn resort with Mayor Alioto and came away with the golf course in his back pocket. Romano says that Alioto told him, "You've got the course."

And, on May 28, 1974, Romano got the course—despite his criminal and mobster record, despite producing a phony

financial statement, despite stopping a \$306,000 check to the city.

The grand jury neatly pins down Alioto's responsibility: "On October 9, 1974, in a statement to the full grand jury, Mayor Alioto limited his involvement with Romano to an introductory comment and handshake at a large public event."

"Subsequently, the Mayor has agreed that he had further contact with Romano's efforts to lease Sunol, including at least one telephone call on the subject [with labor leader and Alioto campaign aide Jim Muniz] and a sit-down discussion with Romano at Konocti."

Isn't this lying? Isn't this grounds for a perjury investigation? Isn't this grounds, combined with the DA's charge of conflict of interest on the Alioto family's PFEL purchase, to remove Alioto from office?

On and on it goes. The Sunol golf course sits on water department lands,

MOUNT DIABLO UNDER SIEGE

Contra Costa County labor leaders have joined with the Blackhawk Development Company in organizing paid teams of men to disrupt a referendum drive to block a huge new development planned by Blackhawk for the slopes of Mt. Diablo.

The Committee for Park Expansion, a group which is bankrolled largely by Blackhawk (\$3000 so far), is paying about 40 men five dollars each to dog the heels of conservationists seeking 21,000 signatures on an antidevelopment petition. The men are armed with "Don't Sign It" leaflets and buttons and have followed conservationists around the county, surrounded their tables at supermarkets and shouted arguments at them.

Among the organizers of the Committee for Park Expansion: Art Carter, head of the Contra Costa Central Labor Com-

mittee; Lou Thomas, secretary-treasurer of the Contra Costa Building and Construction Trades Council; Darrell Reese, business agent for Fireman's Local 188 Friends of Mt. Diablo, the conservationists circulating the petition, insist the project means environmental disaster as well as huge new tax bills for Contra Costa residents. They need 21,000 valid signatures before July 24. They can be reached at 837-8926, 685-5315 or 234-4327.

—Ken McEldowney

HOW INFLATION MISSED THE HIGHRISES

SF Assessor Joseph Tinney, who was vacationing in Hawaii when the city's huge new tax assessments went out, explained in an absentee press release that the unprecedented increases in the neighborhoods—25% to 60%—were a result of "the

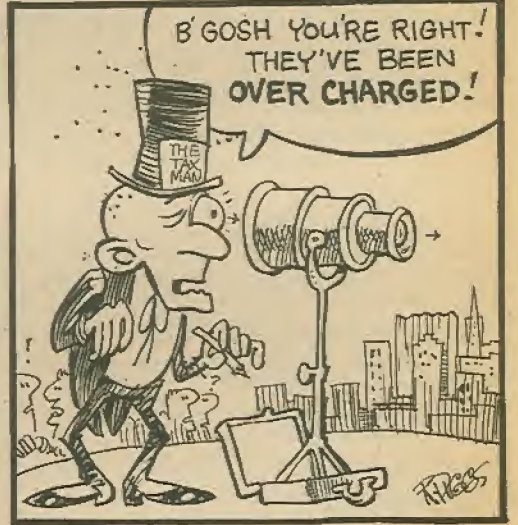
inflationary trends of our time." But less than a week later, evidence compiled by the Citizens' Action League, a grassroots research group, showed that these "inflationary trends" had somehow missed the downtown highrise district.

In comparing 1970 and 1975 assessments for some 50 downtown office buildings and hotels, CAL found that 13 assessments had actually decreased in the past five years, that 14 assessments hadn't changed at all and that the rest had relatively minor boosts, compared to the whopping increases suffered by residential homeowners.

The CAL research provides preliminary confirmation of what we've said since 1971: highrise, high-intensity downtown development not only doesn't pay for itself, it actually requires subsidies by taxpayers and renters in the city's neighborhoods.

—Steve LeMoullec

DUTCH FLAT



RDIGGS

OCEAN VIEW BATTLE HEATS UP

Latest round in the battle to save Berkeley's Ocean View neighborhood: Alameda County Superior Court Judge Spurgeon Avakian has granted a temporary restraining order to halt the destruction of 15 houses for the controversial West Berkeley Industrial Park redevelopment project (see Guardian 6/22/74). Avakian's ruling came after three city council members who oppose the project—Loni Hancock, Ying Kelley and John Denton—joined members of the Ocean View Committee in suing the city and charging foul play in the granting of demolition permits.

Their suit charged that the city issued permits because of political "pressure," and that the demolitions would violate Berkeley's Neighborhood Preservation

Ordinance which prohibits the destruction of any house unless it is "hazardous, unseable or unrepairable."

The "pressure" referred to in the suit was a political hammerlock which Mayor Warren Widener, a backer of the redevelopment project, threw on City Manager John Taylor to try to force Taylor to approve the demolition permits. Taylor at first refused to authorize the demolitions because he thought they might violate the "letter and spirit" of the preservation ordinance. So he asked the Housing Advisory and Appeals Board to determine the buildings' condition. They ruled on July 1 that eight of the houses were "repairable" and thus unsuitable for demolition.

But the next day, Mayor Widener refused to sign for a \$3.5 million bank loan that the city needed to meet its payroll unless Taylor agreed to authorize the demolitions. Taylor then abruptly reversed himself and granted the permits.

The fate of the 15 houses now lies with the courts, and first hearing on the council members' suit is scheduled for July 10. But the political infighting which the current Ocean View fuss has raised is just beginning. In the wake of Widener's buffaloing Taylor, Councilwoman Loni Hancock is questioning the validity of Berkeley's whole form of council-manager government. As Hancock told the Guardian, "What you really have is a jungle where the city manager can become the prey of members of the city council who want to use their authority."

—Avis Worthington

Quote of the week

"In this age of litigation, there has to be an end to these lawsuits"—Joe Alioto slamming anti-Yerba Buena Center litigation on July 2, nine days after he announced plans to seek a third trial in his six-year-old legal battle with the publishers of now defunct Look magazine.

responsibility for a number of bombings in the Bay Area—sent a follow-up letter to the Barb protesting the firing of Schang, attacked Walsh and the "controlling element" of the paper and called for clarification of the Barb's policy on handling political communiques.

Schang and Ranieri then drafted the letter that the publishers censored. Intended as a message to the NWLF, it said that the Barb staff still had a good chance of winning control of the paper and that nobody should blow up the Barb office or attack Jeff Walsh.

The letter dwelt at length on the question of who really owns the Barb. Probably, according to Schang and Ranieri, it is none other than the founder, Max Scherr. The nominal owner is International News Keyus, a corporation based in the Virgin Islands, which is set up and operated by "one of this country's wildest tax lawyers, Harry Margolis, to effectively shuttle the Barb's money and publishing rights out of the country," according to Schang and Ranieri. Max Scherr may have gone to these lengths, the letter speculates, to undermine Jane Scherr's legal claim to half-ownership of the Barb. (Jane Scherr was Max's common-law wife throughout most of the paper's existence, and is now seeking a community property settlement.)

The Schang-Ranieri letter implicitly advised the NWLF that the Margolis office in nearby Saratoga was a more appropriate target for their wrath than the Barb itself.

Margolis and/or his partners drafted a statement to explain their decision. "The publisher will not permit the publication of material which invites murder, terrorism or bombing..." Especially, they might have added, when it's their own office.

—Fred Gardner

INK blots Barb editor

The Berkeley Barb has a new editor, David Armstrong, but the men who appointed him have vetoed his first major policy decision: Armstrong and the Barb staff were set to run a letter from two former employees accusing the publishers of censoring communiques from underground political groups while still cashing in on the Barb's "underground" image. The publishers got wind of the letter and insisted that it not run.

The controversial letter was written by Steve Ranieri and Gabrielle Schang. Both had been active in organizing a union, Alternative Press Workers of the World, at the Barb this spring; both feel they were fired in retribution.

Barb business manager Jeff Walsh, the publisher's man-on-the-scene, told me that Ranieri had been laid off for economic reasons when the paper was reduced from 40 pages to 32, and that Schang was fired because she "all by herself" decided to make public a recent communique from the New World Liberation Front in which the NWLF denied involvement in the murder of Popeye Jackson.

Schang says she felt compelled to release the NWLF communique immediately since another group claiming to be the NWLF had taken credit for Jackson's murder the previous day. Also she says she had been assigned to handle the communiques from various underground groups because the "higher-ups" at the Barb were too scared to touch them. So she claims her firing was prompted more by her organizing activities than the communique.

The NWLF—a group that has claimed

N.A.P.A. Protests McAuley Institute



One hundred and thirty people rallied in Union Square and then marched to St. Mary's Hospital on July 4 to protest alleged "barbaric" psychiatric treatment methods at St. Mary's McAuley Neuropsychiatric Institute. Speakers from the Network Against Psychiatric Assault (NAPA) charged that treatment at McAuley included "sheeting"—wrapping up inmates in sheets for hours at a time—and the indiscriminate use of drugs on patients without their consent. NAPA has requested St. Mary's to sponsor a public forum on these issues. At press time, St. Mary's officials had not yet contacted NAPA.

KQED election

Big Business as usual

SF Sup. Quentin Kopp has joined the growing ranks of viewers, politicians and labor leaders who are trying to put the "public" back into public television station KQED. Kopp is investigating whether KQED can be legally forced to open its board of directors' meetings to the public because it gets money from the city—\$20,000 from the school district and \$15,000 from the hotel tax—and because state law prohibits public agencies from meeting in secret. "KQED is quite a bit different from other TV stations," Kopp told the Guardian. "They come to the public for money and I think their board meetings should be open."

At its June 26 meeting, KQED's board demonstrated why open meetings are needed. The board voted five new members to vacant seats, but only one—Valena Williams, a broadcaster who runs the audio news service for the University of California—was a nominee of the Membership Action Program, a membership support group that seeks reform at KQED.

Meanwhile the board kept up its corporate image by adding two more bankers (Anthony Frank, chief executive officer of Citizens Savings and Loan, and Kirk Jeffrey, vice-president of San Jose's First National Bank), one corporate scion (attorney Phillip D. Armour III of the Chicago meat packing family) and one independent business owner (Cynthia Glasser, owner of the Factory Store).

"The board has once again moved to perpetuate itself, with a slight gesture to MAP and the community," Jules Dundes of MAP told the Guardian. "The fact that four of the five come from the busi-

ness community means that they aren't reaching out into the community or the audience very much."

P.S. Arbitration in the dispute over labor reporter Dick Meister's firing begins July 17 and may be resolved early this fall.

—Nancy Dunn

MELLON VS. THE MIME TROUPE: ROUND 9

For the ninth year in a row, SF's Chief Administrative Officer Thomas Mellon has turned down the SF Mime Troupe's application for a slice of the CAO's private/public endowment for the arts—the \$2.97 million hotel tax publicity and advertising fund.

Mellon has complete control over who gets the money. He told me the Mime Troupe doesn't have as much "publicity and advertising value" as the 64 other groups that he blessed with a grant. Not even as much as the SF Merionettes Swim Team, which got \$4000? "Not as much as any of them," maintained Mellon.

The Mime Troupe sued Mellon in Superior Court last August. The court upheld the Mime Troupe's position that the CAO violates city budget procedures by handing out the money without a public hearing, but the city has appealed the case. In the meantime, SF's pioneer street theater group is having a hard time making its rent this summer, and is holding the third benefit in its history on July 12 to help make ends meet. But Joan Holden of the Troupe says they're not discouraged; "We're going to keep on going. We're going to outlast Thomas Mellon." ■

—Nancy Dunn

Berkeley schools:

What happens when the money runs out?

BY BECKY O'MALLEY

The motto of the Berkeley Public Schools is: "They don't grow alike, so why should they learn alike." For the past 15 years, Berkeley schools have gotten national attention for developing programs to fit this motto and trying to satisfy the demands of Berkeley parents: the counter-culturists who want instant Summerhill. The black militants who want separatism. Upwardly mobile "hill people," black and white, who want discipline, college preparation and job training. UC academics who want their three-year-olds learning calculus.

Today, Berkeley schools face a financial crisis of overwhelming proportions: next year's school budget will be about \$5 million in the red unless drastic program or pay cuts are made this month, and the district records are in such a mess nobody knows how bad the situation is. The result: many of Berkeley's ambitious experiments in integration and innovation may go down the drain.

On June 16, Berkeley Unified School District Business Manager William Thomas stunned the school directors by announcing he had over-estimated the income of the district for the coming fiscal year by close to \$1 million. He apologized and turned in his resignation.

His disclosures marked rock-bottom for the school board at the end of a long hard spring. They had just finished slashing another \$2.1 million from the 1975-76 budget and incurring the wrath of every organized parent and employee group in the city by abandoning basic programs like split reading classes in primary schools. They still needed

\$600,000 in cuts to make the books balance, and Thomas's error left them no politically viable escape hatch.

By June 29, more shortages had pushed the total deficit to almost \$5 million out of a total budget of around \$35 million, easily the largest percentage deficit in a deficit-ridden state.

The board took the unprecedented step of announcing a 15% across-the-board salary cut for all staff members: superintendent, administrators, teachers, bus drivers. Predictably, staffers are up in arms. Unless the board changes its stand before September, a strike seems certain.

Thomas hasn't been available to talk to the press since he resigned, but some observers suggest he is just a scapegoat, a minor participant in a large boondoggle. The discoveries which accompanied his revelations grew out of the investigations of an outside consulting firm, Elmer Fox and Company, which was brought in following a California state management team's criticism of irregularities in the district's money handling.

Rumors of incompetence (or worse) in BUSD management have now reached such proportions that the school board had to appoint a new citizen watchdog committee to oversee this month's budget preparation. But would-be watchdogs face a serious problem: the books and the computer are in such bad shape that neither board nor administration can put numbers on the extent of the threatened shortage. The deficit figure swings up and down in million-dollar chunks at every meeting.

One long-time parent activist places the blame for this state of confusion on the regime of former Superintendent Richard

'Administrators deliberately installed an incomprehensible computer system to conceal the real cost of fielding politically sexy programs.'

Foster, who presided over the district for five years until 1973, a period when grantsmanship and innovation were at their peak. This activist suggests administrators at that time deliberately installed an incomprehensible computer system to conceal the real cost of fielding politically sexy programs. True or not, Foster bailed out last year, leaving lower-echelon people like Bill Thomas to answer questions.

Former Chief Accountant Herbert Brougham, who resigned from the BUSD administration because of disagreements over fiscal policy, blames the crisis on the way innovative programs relied on outside funding. Most were on "soft money": federal government and foundation grants.

These sources have dried up, but the programs remain. Extra administrators and coordinators were recruited to staff them, and they were added to regular personnel rosters, with tenure, as the grants ran out.

Berkeley now has so many excess administrators that it paid \$32,000 in penalties to the state of California last year for exceeding the eight per 100 limit of administrators to teachers. Berkeley administrative expenses are almost double those of the closest similar district.

The district remains committed to this retention policy because many grant employees are minority people and women. Since state law requires employees with low seniority to be laid off first, cutbacks would jeopardize the district's racial and sexual balance.

Teachers still can't believe the money is really running out. Jackie Ruby, a teacher-negotiator on the Certified Employees Council, points out that the board has cried wolf before:

"There has still been no outside audit

of the total budget. We have no information about how the board got to this position. We don't know if it's a paper deficit, we don't know if it's a real deficit. I don't think the board does—I don't think anybody does."

But this time Berkeley seems to be boxed in. By Aug. 1, a balanced budget for next year must be on file with Alameda County, or the county will take over the money disbursement. At the present spending rate, Berkeley would be insolvent by next April. The district has to find at least a paper solution to its problems by the end of the month.

Board President Gene Roh hopes to keep the true wage cut well under 15% by devising further cuts in nonsalary items during July. But since salaries are 85% of the BUSD operating budget, it will be hard to make up the full \$5 million without going into pay-checks. At the last budget workshop, the board turned down all but \$300,000 of options it considered cutting.

It's too late to lay off employees. State law says they must be told of impending dismissal by March 15 for the following September.

Tax increases won't help. At \$7.49 per \$100 of assessed valuation, Berkeley school taxes are already the highest in the state. Per-pupil expenditures rank near the top. Any further tax hike would be blocked by SB 90, a 1973 law which uses complex tax rate restrictions to equalize per-pupil spending between rich and poor districts.

The question remains for the school board to answer this month: can Berkeley's ambitious experiment in diversity survive without the massive infusion of outside funds that launched it? ■

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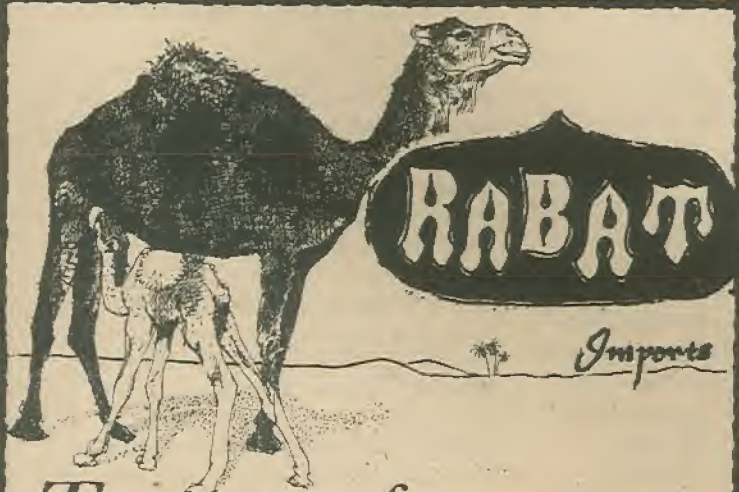
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BY RAY RIEGERT

Representative Ron Dellums, a member of the US House of Representatives Select Committee to Investigate the Intelligence Community, told the Guardian in an exclusive interview that evidence will show that government intelligence agencies participated in the assassination of political leaders in the U.S., and that the Central Intelligence Agency was directly involved in the murder of Dominican Republic dictator Rafael Trujillo.

"If we dig deep enough and we ask the right questions and we are really serious about this investigation, I think that we're going to find documented evidence of domestic assassination," Dellums said. The Berkeley-area congressman added that he did not know now whether the CIA was involved in domestic assassination, but was sure, "there's going to be clear documentation that they were involved directly," in the Trujillo assassination.

Dellums's House select committee has been embroiled in internal disputes since it was formed in February. Dellums explained some of the politics behind those disputes, sharply criticized the Rockefeller Commission CIA report and rejected the "lone assassin" official explanations for the deaths of John Kennedy, Robert Kennedy and Martin Luther King, and of the attempted murder of Alabama Governor George Wallace.

"I have never for one moment believed that these were isolated acts. I have always believed that they were a conspiracy," Dellums told me. He said he was not sure whether there was one conspiracy to murder all four political leaders, or a number of unrelated conspiracies: "There may be a thread running through all of them."

Dellums recently co-sponsored a bill that would reopen investigation into the Kennedy, King and Wallace shootings (see Guardian, 6/14/75). He indicated he would use his seat on the select committee to look into possible FBI involvement in Dr. King's assassination. Former FBI director J. Edgar Hoover, Dellums said, had "a morbid preoccupation with

Representative Ron Dellums

'If they ever reopen the Kennedy assassination, the lid's going to fly right off this country.'

his notion of a 'Black Messiah' rising to unify the people. Martin Luther King posed that threat." The congressman stressed that Cointelpro, the counter-intelligence program which the FBI used against radical black organizations and New Left groups from 1968 to 1971, should be extensively investigated: "One of the reasons why I got on this committee was to raise questions about Cointelpro."

As for the JFK murder, Dellums claimed that "the assassination of John Kennedy will probably come out around the whole issue of Cuba—the Bay of Pigs." Pressed for more specifics, Dellums would say only that, "There are many people who believe Kennedy was killed because he bungled the Bay of Pigs operation."

Though he stressed he was reserving his final opinion on that theory until he gets "the information I'm hoping to receive as a member of this committee," the Berkeley representative did say, "If for its 'cursory review' of other assassinations. He charged that the Commission country . . . and maybe that's why the Rockefeller Commission didn't want to reopen the hearings."

Dellums was highly critical of the Rockefeller Commission not only for failing to reopen the JFK case, but also for its "cursory review" of other assassinations. He charged that the Commission disbanded "without going fully into the issues of assassinations" and produced a report which is "wholly inadequate." Dellums further charged that President

Ford, by considering the Rockefeller report complete, was "being extremely political, and derelicted his responsibility as President."

The East Bay representative is now looking to the House and Senate for adequate investigations of the intelligence agencies. Though the Senate's committee, chaired by Sen. Frank Church (D.-Idaho), has now begun its hearings, the House committee's future remains "in limbo," according to Dellums.

When it was revealed last month that the committee's chairman, Rep. Lucien Nedzi (D.-Mich.), had learned of CIA involvement in assassinations from CIA director William Colby and had failed to share the information with the committee, the six other Democrats on the ten-member panel demanded Nedzi's resignation.

Although Nedzi offered to quit, the full House of Representatives, in an unprecedented move, voted overwhelmingly to reject the resignation. At the same time, the House Armed Services Committee voted to deny Massachusetts Rep. Michael Harrington (also a member of the select committee) access to its classified files on the grounds that last year Harrington disclosed secret information about CIA involvement in Chile.

These two votes signalled an attempt to limit the scope of the House investigation and was "an effort to wreck this entire committee" according to Dellums. There are five liberal congressmen—Dellums, Harrington, Don Edwards (D.-

Ca.), James V. Stanton (D.-Ohio) and Robert Giaimo (D.-Conn.)—on the committee, and Dellums believes the House majority wants to make sure the committee remains under the control of "moderates" like Nedzi.

A motion to disband the committee is now with the House Rules Committee. Dellums said he is relying on the public and the press to force the House to undertake the investigation. "I operate on a rule of thumb that most politicians are not leaders, but followers," Dellums explained. "So the people have got to force them to act and have got to force them to react, and I think that that happens through the press's continued bombardment in challenging the Congress and the Senate to do their job."

If that kind of pressure is applied, Dellums thinks a full investigation will follow. He has been gathering information and developing documentation and questions for months and has been briefed by Phillip Agee, former CIA agent and author of *Inside the Company*, by the Fifth Estate, a research group of former intelligence officers, and by the North American Congress on Latin America. (See review of Agee's book in Guardian, 5/3/75.) If Dellums is finally allowed to ask his tough questions, he thinks the answers will prove astonishing: "By the time the last word is written on these questions," he told me, "the world is going to be a very unstable place. The world is going to rock from some of the revelations, and this country is going to rock." ■



PHOTO BY MICHAEL HILL

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How do you beat Bill Graham?

Chet Helms finds you have to get up early in the morning...

BY STEVE CHAPPLE

Bill Graham gets up early in the morning. "It's a great advantage to come from New York and work here," the concert promoter said once. "No matter when you get up, I'm up earlier."

At 8 am on Thursday, May 1, representatives from the leading radio stations in the Bay Area were ushered into Graham's South of Market offices. Each was issued a tape cartridge with a recorded message from Graham about the Cow Palace appearance of the Rolling Stones on July 15 and 16. They were requested to air the tapes on their stations at 9 am that day. On the tapes, Graham's voice announced the locations of ticket sales. "The tickets will go on sale at the sound of the beep," Graham intoned solemnly. Then he added, "Beep." Exactly one hour and 27 minutes later, Bill Graham had sold out another concert. Nearly 30,000 tickets were gone.

It seemed only natural that when the world's preeminent performing rock and roll band came to town, Bill Graham would present their concert. In the ten years since he staged his first production, Graham has acquired a virtual monopoly over local rock concert production. He now presents by his own estimate more than 90% of the concerts in the Bay Area. Each year he brings as many as 200 shows into Winterland Arena and the Berkeley Community Theater, presents 20 or so higher-drawing groups in the Oakland Coliseum and the Cow Palace, and stages at least three superstar acts in the 55,000-seat Oakland Stadium.

How does he do it? For one thing, he learned early in the game how to ace out the competition. In a talk on June 9 at the Family Light School of Music in Sausalito, Graham described a 1966 incident involving Chet Helms of the Family Dog concert production company. Graham was assembling a benefit for the San Francisco Mime Troupe when he first met Helms. "I got this phone call from this group, and they said, 'We'd like to come up and help you,' and I said, 'Fine,' and I put them on the list of attractions because I thought they were a dog act. That's how little I knew about rock and roll."

A piece of advice

When Helms discovered the Paul Butterfield Blues Band, he and Graham set up a co-production of the group at the Fillmore Auditorium. The three-night stand was highly successful, and Helms decided he wanted to book them again. So did Graham.

"I went home to my little shack," Graham said, "set my alarm for six o'clock in the morning. Woke up, it was nine o'clock in New York City, and I called the manager of the Butterfield Blues Band, who wasn't in yet. His name was Albert Grossman. I leave word: 'Urgent. Please call Mr. Graham. Matter of life and death regarding the Butterfield Blues Band.' Get a call back an hour later, seven o'clock my time. 'Mr. Grossman, this is so-and-so, played here so-and-so, yeah, they made \$4000. I want to offer you \$7500 for a month later.' 'That's a lot of money,' I said, 'Well, I

have faith in the group, I think they're big, I can break them in this town and so on.' Deal."

"I went back to sleep for ten, 15 minutes, took a shower, went to the office. Three o'clock in the afternoon, I'm in the office at the Fillmore, Chet comes in. I love the guy, I really do—sick, but he's nice. He comes in and he says, 'Hey, man, what'd you do?' I said, 'About what?' 'I just called Albert and he said you booked Paul Butterfield.' I said, 'Yeah. I gotta give you a piece of advice, Chet. Get up early.'"

In a lengthy, exclusive interview with the Guardian on July 3, Graham expounded on a wide variety of subjects including his finances, his opinion of his competition, his personal history, his relations with San Francisco city officials and what he sees as the ultimate price of his own success. On the path to that success over the last ten years, Graham has built his concert company, FM Productions, into what he estimates to be a \$5 million-a-year business. Just how much of that figure is profit? Graham claims to have no idea.

"I couldn't even begin to tell you," he said. "I budget the shows in such a way that we can earn between 15 and 20% gross of the show. But out of that 15 or 20% comes the running of the show. In other words, if a show grosses \$100,000, we earn \$10,000 to \$15,000. But out of that, this company has to run." Graham employs 70 to 80 people and says his organization's overhead is in the neighborhood of \$60,000 a month.

I asked him for a breakdown of his expenses on a typical show at the Cow

Palace. "Ten percent for rent," he said, "\$6000 to \$7000 for advertising; \$4000 for security; the stage hands, the building of the stage, \$1000; the ushers, catering, limousines—also trucks have to be rented, instrumental rentals, pianos and organs. Sound and lights for the Cow Palace would cost somewhere between \$2500 and \$3500. At the Cow Palace all that's somewhere between \$27,000 and \$35,000. These are the non-talent expenses."

How much goes to the bands? Superstar headliners may get a guarantee of \$20,000 to \$25,000 against a percentage of the gate. The percentage split varies: "A 60-40, a 70-30, there is no base," Graham said. "For years and years it was 60, but now the groups want to make 70 and 80. My whole concern with the acts is a very simple one: I don't want to lose." He says it is only fair for him to ask a group, "Why should you make \$60,000 and I make \$10,000? Why not let you make \$50,000 and I'll make \$20,000? 'Cause out of your 50 you've got a lot of expenses? Out of my 20 I have a lot of expenses. And this is a never-ending argument. Ten years from now it'll be the same way."

Monopoly? What monopoly?

Graham declined to reveal his personal income, but in 1974 California Living offered an estimate of \$300,000 a year, compared to the more meager salaries of such corporation heads as John R. Beckett, chairman of Transamerica Corporation (\$270,000) and Charles R. Dahl, president of Crown-Zellerbach (\$229,000). In his recent talk at Family


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Light, Graham said, "I'd venture to say that the top 25 promoters in this business—average age maybe 28, 30—average out netting over \$100,000 a year." In the interview he added, "The 20 top promoters earn six figures, some of us high six figures, none of us less, some of us seven figures." Whatever the amount, Graham has always been sensitive to the frequent taunts he receives in public. "People say 'capitalist ripoff,'" he told me, "and 99 times out of a hundred when I call that guy out and ask him what he means, he says, 'Music should be free.' So I say, 'There's TWA and General Electric and the amplifier company and the truck driver. You see that man there? He's my sound man and he has three children. Can he go into a store and get his milk free?'"

Even though Graham produces 90% of the concerts in the Bay Area, he doesn't consider his business a monopoly. "Monopoly means that no one else could put on shows," he said. "Now let's say that you decided this morning that you wanted to become a promoter. You go to an agency and you say, 'I want to book Santana,' or 'I want to book Jefferson Starship.' And they say, 'The group usually books with Bill.' 'Well,' you say, 'I'll match Bill dollar for dollar.' They say, 'Well, it's not just the dollars. They've been dealing with Bill for five years and they want to continue to deal with him.' Now, my question to you would be, just because you decided to get off your ass and be a promoter this morning, I'm supposed to say, 'Oh, excuse me, you want to be a promoter, mister? I'll move over?' A man is a butcher and you want to open a butcher shop across the street from him. Should he close down? It's a competitive business. But when you say monopoly, you're saying I stopped you. There's no way. You can rent the Cow Palace, you can rent Berkeley, you can rent Winterland. In order to use Winterland I guaranteed those people \$100,000 a year. Do you want to guarantee them \$100,000 a year? Go right ahead. But then who are you going to put into your facility? People forget the obvious fact that the power does not lie with Bill Graham. The power lies with Elton John, the Jefferson Starship, Susie Creamcheese, the Tubes, Ali Akbar Khan, Gravel Gerty. They decide who they want to play for. Go to any group in the Bay Area and say, 'Do you have to play for Bill Graham?' Just ask them, don't ask me. Are we so powerful you have to play for us? Is it really a monopoly, or are we fairly good at what we do and the groups have faith and confidence in us?"

'Competition is a lot of headaches'

If Graham believes anything, he believes he is good at what he does—much better, in fact, than anyone else in the business, as he explained to the Family Light audience: "Every time a new guy does a show, invariably they're not done well, because it's tough and you have to know. It's like you give me a scalpel and say, 'Take out his appendix.' I've never taken out an appendix in my life. It'd be a bloody mess. They don't know from security, and the backstage, and the lights and the sound and the feel of the audience. Playing the music as they come in. Some balloons, some food outside. Feeding your security. Learning how to relate to your artists backstage. I got a seven o'clock curfew: don't fuck around, be on stage on time. Warning them ten minutes before the last group is over so they'll get tuned up. We've been at it longer and that's why we're better. Competition is okay, but it hurts because more often than not the guy skimps. The sound ain't quite there. Not enough security, so they break down the fence, and that facility cannot be used for another three years."

Although Graham clearly feels that no one can produce a concert as well as himself, he insists he has never tried to prevent anyone from trying. "A gentleman just put on a show in San Jose with Boz Scaggs," he told me. "I didn't say to



'Just because you decided to be a promoter this morning, I'm supposed to say, "Oh, excuse me, you want to be a promoter, mister? I'll move over?"'

this man, 'You're coming into my territory; I own California.' It is my opinion that he lost between \$10,000 and \$15,000. Did I say, 'Stop, here he comes, shoot him?'"

The biggest problem with competition, as Graham sees it, is that it is bad for business. "People say competition is healthy," he said. "Bullshit. It's a lot of headaches." In towns where there are two or three major promoters, he explained, "they kill each other. You know who gains? The artist. It's an auction. 'I want to present Bob Dylan.' 'No, I want to present Bob Dylan.' 'A hundred.' 'Do I here one-ten?' 'One-ten.' 'One-twenty.' 'One-twenty once, one-twenty twice.' 'One-forty.' 'One-ninety.' You work for peanuts and the artist makes the money. I believe most of the money should be made by the artist, but we should make a good income too. You know why? Because we put on a good show. And it costs money to put on a good show."

Few people quarrel with Graham's assessment of his own productions. "He's the best, the greatest," says Connecticut promoter Shelley Finkel. Tim Cahill, an associate editor of Rolling Stone who has written about Graham, adds, "If you've been to as many shows as I have, you appreciate a Graham show. Graham's shows run." Or as Bill Cunningham, general manager of the Oakland Coliseum and Stadium, puts it, "Other promoters can sell the tickets and collect the money, but they can't produce the show as well."

His share of enemies

But Graham has also made his share of enemies over the years. Most recently, Dick Griffey, a black promoter from Los Angeles, became irate when Graham booked an all-black show of soul music, headlining the Ohio Players, into the Oakland Coliseum. Says Griffey, "If Bill Graham started out with an act, whether they be black, white, blue or green, if he builds that act's career and that act gets big, then he should be entitled to play that act. But you take the Ohio Players, who black people have promoted ever since they've been black, and who Dick Griffey just played in Berkeley, in Fresno and in LA in June, and put them on Soul Train, of which he is talent coordinator—when they get hot they sign with ATI [American Talent International], a white agency, and ATI calls up its white brother Bill Graham

and says, 'Here's the Ohio Players'—that's wrong."

Graham explained the situation to me like this: "Do you know why the agency called me about them? Mr. Griffey had produced the Ohio Players in the past. They were displeased with his efficiency. They were displeased with the way he produced them. They came to this organization. I didn't go to them. Now, usually when a group is of the stature of the Ohio Players, they don't go looking for promoters." But in this case, Graham said, "I sat in this office. The phone rang.

A headliner comes to Graham

"It's Jeff Franklin, president of ATL. He said, 'Bill, how would you like to do the Ohio Players?' First thing I said to myself, 'Interesting phone call, that a headliner would come to me, that I didn't have to go crawling to them.' The reasoning was that they wanted to make some changes in who was producing them. I didn't even know it had been Mr. Griffey. So I made some calls to the record stores, got some air-play feel—I'd be lying to tell you I know as much about soul music as I do about rock music—but I checked them out." The group looked like a winner, Graham decided, so he said, "Let's package them out."

Griffey, for his part, feels he is better qualified than Graham to produce black acts. "I don't have to ask anyone, like Graham does, what's going on in the black community," said Griffey. However, he doesn't fault Graham personally for acting as he did. "The problem is not with Graham but with the entertainment field in general, which is racist. Black people support black acts by buying their records, black promoters promote them, black club owners pay them to play in their clubs. But when they become a viable economic product, then they sign with the major agencies, which is necessary for them to do because these agencies can put them on top. The responsibility is on the black acts to have enough backbone to stand up to the agencies and say, 'We need your facilities, but we want you to deal with the people who put us up here.'"

Lu Vason, a black promoter in Oakland, has a similar attitude. "I don't resent Graham for taking Earth, Wind and Fire, who I brought to the Bay Area the first two times and lost money on," Vason said. "I resent Earth, Wind and Fire."

"He has a particular first generation Jewish refugee mentality, like many of the people I grew up with in New York and Brooklyn. A necessary facet of that personality is a total belief in self. If you don't have that, you don't live through Dachau. You don't walk for 60 days to get to the boat in Marseilles like he did. This is a man who has not changed from the kid who escaped before the Nazis got his ass."

—David Rubinson, a former Graham partner

Bill Graham was born Wolfgang Wolodia Grajonca in Berlin in 1931. Two days later his father died in an accident, and Graham and one of his sisters were placed in a foster home so their mother could go to work. In 1939 they were sent to an orphanage in Paris. When the Nazis invaded France the next year, he and 63 other children set out on foot for Marseilles.

"My sister couldn't make it beyond Lyons," he told me. "That's where she stopped, and we kept on going, and I wanted to stay there. One of the hang-ups I've had, I've always felt guilty that I left her there. I was 11; she was 13, and she died in Lyons."

Of the 64 children, 11 eventually reached New York on a ship via Lisbon, Casablanca, Dakar and Bermuda. Graham was taken in by a family in the Bronx, where he grew up. He was drafted into the Army and served in the Korean War. After he returned stateside he graduated from New York's City College with a degree in business administration. He worked at a variety of jobs, from cab driver to industrial statistician, and for several years he was a maitre d' at a hotel in the Catskills.

"The only thing I'm really good at, I've always thought, in the early days, was working with people," Graham said in his talk at Family Light. "Not as a social worker, but you give me a dining room of 40 lazy slob and I'll make them proud of the cleanest dining room. It's almost like a ship, you know: Be proud of that table, and put that water out there and if they want more water give it to them." Sounds crazy, but I really have always felt that way about anything I worked with."

He worked his way to San Francisco, where he became regional manager for the Allis-Chalmers manufacturing company. According to two businessmen

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close to Graham, he left the \$18,000-a-year job in a huff after he was denied a raise of \$300 a month. He decided to pursue acting, a lifelong ambition, but he got no major parts. Almost accidentally, he fell into a job as manager of the San Francisco Mime Troupe. To raise money for the group in 1965, Graham put together his first concert, an eclectic benefit that featured the Fugs, Sandy Bull, Frank Zappa, Lawrence Ferlinghetti and filmmaker Robert Nelson. Within three years, according to Tim Cahill in an article in Rolling Stone, Graham was netting, on a good weekend, profits of \$6000 at the Fillmore West in San Francisco, plus a whopping \$15,000 at the Fillmore East in New York. He had become the most famous concert promoter in the United States.

Greasing the wheels

Graham learned early in the game the importance of being on the right side of public officials. He told of an early run-in with the rabbi of a synagogue next door to the original Fillmore Auditorium at Fillmore and Geary. "The only way that I could get the rabbi to leave me alone and stop busting my balls, I had to sign an arrangement with him that he would not make any trouble for me if I would agree not to have shows on the nights when he had religious services, because he wanted the parking on Geary Street. It was a blackmail thing. This same rabbi, at my first hearing with the Board of Permit Appeals, he came up and stopped me and said, 'The reason Mr. Graham should not put on these shows—Mr. Graham's people, they're

urinating on my holy walls.' And because of him, and because of the sergeant in the area, I was blocked for about six months from having my permit, which was a lot of hassle. So I signed this document, and for two or three years, until I moved to another building, whenever there was a Jewish holiday, I took the show that night and I used the place right around the corner from the Avalon called the Scottish Rite Temple, which was a little smaller."

By the time the police department tried to shut him down in 1966 for allegedly violating ordinances against youthful assembly, Graham had learned the advantages of applying a little grease to the wheels. He turned to William Coblenz, the powerful attorney who sits on the Airport Commission and the University of California Board of Regents and has a reputation around City Hall as Mr. Fix-It.

A friend of Graham's who asked not to be identified said, "When the department was hassling him, he went to the most heavily connected political attorney he could buy, Coblenz, and he bought him."

Coblenz told me a different version: "He came to me when they were going to shut him down, because he knew I occasionally handled civil liberties cases. I took him on without compensation. I said, 'Someday, when you're a success, maybe it'll work out.'" Coblenz maintains there was "no outside pressure. We took on the police department ourselves." Graham won his struggle, and the Fillmore stayed open.

In 1974 Graham endorsed Joseph Alioto's candidacy for the Democratic nomination for governor in newspaper

ads that appeared only in out-of-town papers. Did he do it because he thought it might help his relations with city officials? "No," Graham maintained, "I was just asked if I would do it. Someone in my company—not Bill Coblenz—said, 'Bill, why don't we endorse Alioto?' And I said, 'I'd rather not endorse anyone, I don't want to get involved in the thing,' and he said, 'Bill, it can't hurt you.' And against my better judgment—not that I'm against Alioto, because it's not that I'm afraid to say I'm against him—the feeling that I get from the community, there's a lot of unrest as a result of what he has and has not done in the community—when I said yes to the request from within my company, I said it on the basis that he's never fucked with me. That was pretty selfish. People in my organization suggested that it'd be a nice gesture by me toward the mayor of a community that has allowed me to operate—not that it has been an illegal business, but he has not made it rough on me. I should have looked at the city rather than my business. And had I to do it over again, I probably wouldn't."

What's his real motive?

Graham could only have improved his standing in the eyes of city officials through his March 23 SNACK extravaganza in Kezar Stadium, which saw Bob Dylan, Neil Young, Joan Baez, the Grateful Dead, Santana and others raise \$200,000 for local high school athletics and cultural activities. (The charity aspect of the concert, however, turned into a fiasco when, 48 hours before the show, the Board of Education

through an alternate accounting method discovered \$2.1 million it didn't know it had.) Could it be that Graham mingled a few of his own interests in with those of the students? Might he have been eyeing Kezar for future productions of Bill Graham Presents?

"It's easy for people to think that way," Graham admits, "because, you see, they look at a businessman and say, 'Hey, Graham is no fool, let's really check this out. Why is he doing this? What's his real motive?' People credit me with being fairly intelligent and fairly manipulative, and if I were the Bay Guardian, if I were a city official, if I were a concerned San Franciscan, I might think the same way. 'Graham was kicked out of Kezar because Led Zeppelin made so much noise a couple of years ago.' The truth is, I have no intention of ever using Kezar again. The city has asked me to use Kezar again. The reason I won't is because I really think a rock concert there fucks up the neighborhood. But for what I wanted to do in this one, I thought the neighborhood should put up with the bullshit. Maybe your garden was trampled a little bit, but I thought it was valid this time."

"People called me and said, 'Are you running for political office?' 'Do you want to be on the Board of Supervisors?' 'Are you going to run for mayor?' 'Do you want Kezar?' I wanted to put on a fucking show to raise some money to keep the kids in leotards. It's as simple as that. One of the basic formulas of education is, how do we get people out of their shell? A lot of people are not out of their shell by the time high school

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comes around, and therefore you have tubas and you have footballs and you have frisbees and you have dance and you have debates, because those are the excuses. Or, 'You play the violin?' and 'I do too' and 'What's your name?' How can you take that away? Now I have my two kids to think about too."

Graham has been known to make a few modest contributions to other causes he considers worthy. He has contributed to the Haight-Ashbury Free Medical Clinic and was the prime mover in setting up a George Harrison benefit concert for it. According to Bob Corrado, director of the clinic's Rock Medicine section, the benefit paid the wages and salaries for the free medical section, the women's section and the drug rehabilitation section for six months. Graham in turn uses the services and personnel of the clinic to provide medical aid at his concerts, and he pays the clinic's expenses each time. For each of the last three years, Graham has given Glide Memorial Church \$2000, which Glide has used to buy groceries for the poor at Christmas time. The Rev. Cecil Williams of Glide said, 'I'm not sure he's doing as much as he can do, but he's been misused and hurt by some groups, and that makes him draw back.'

David Rubinson recalled, "Someone would come in and he'd go, 'Okay, I'm going to give you this fucking money, but if you ever tell anyone that I gave this to you or that I built this church or I founded this daycare center, I'll have your legs broken.' He's afraid of being taken."

Afraid of being taken, afraid of being

'People forget the obvious fact that the power does not lie with Bill Graham. The power lies with Elton John, the Jefferson Starship, Susie Creamcheese, the Tubes, Ali Akbar Khan, Gravel Gerty. They decide who they want to play for. Is it really a monopoly, or are we fairly good at what we do?'

misunderstood, afraid of being pushed aside. "Maybe deep down," Graham told me, "the key is that I'm afraid of failure. I've gotten so accustomed to the bed of success—I don't know—I haven't left it long enough to fail."

What has been the personal price of Bill Graham's undeniable success? Graham described a recent encounter with some friends over some wine in a small town outside Paris. "It was a very weird experience," he said. "I wasn't Bill Graham in the United States, in business. There was no rock and roll. We weren't talking about rock and roll. I felt good and I felt at ease. But all of a sudden this cloud came off the table and it was, uh, heavy—can't use the word heavy—I almost couldn't handle it. And it lasted three or four days. The people talked about sports car racing, rowing, wine, grapes for wine, architecture, poetry—and all of a sudden I realized that one of the prices for me of success was that I became almost totally one-dimensional. And my whole world was music, the charts, technical equipment, truck four in city three, group B at 9 am. Somehow or other over the last

years, habitually in my bathtub on Tuesday night I would read Time, and on Wednesday night I would read Newsweek, so that I would become the surface conversationalist that most waiters are. That I could just tap on golf—'Hey, Nicklaus did it, huh?' I sat around this table, and they weren't intellectuals, and they weren't trying to say, 'Hey, look how heavy I am in this field,' but they were able to go into depth about something, and to the delight of others, to the education of others, exchange in nice dialog with some depth, but not, 'Ha ha, look what I know that you don't know.' And being in that position, I couldn't say, 'I can get Dave Mason to San Jose next Tuesday,' or 'Well, Led Zeppelin has 40,000 units.'

"When was the last time I went to a baseball game? When was the last time I read a good book? I read the reviews of the good books, but I didn't read the books. Then we went back to Paris and we went to the Louvre and we took the kids to the Arc de Triomphe and the Eiffel Tower. In ten years I've just dropped history. I've just dropped the

sciences. I've just dropped other arts. Well, to make a long story short, I realized what the price of success was. For me. Robert Redford goes back to the hills of Colorado and cuts down trees and builds houses and so on. I've done none of that. I've done one thing for ten years. This is it."

Bill Graham has plenty of plans for quitting. He's going to spend more time with his family, make films, write a book, get away from the day-to-day madness. "There are no excuses for what I'm doing," he freely admits. In fact, he's always quitting. The most memorable instance was in 1971 when he closed the Fillmores. In a matter of months he was back in business, bigger than ever.

Why is he always quitting? Ask David Rubinson: "Why, to make sure that everybody still wants him in. 'I'm quitting.' 'No, no, Bill, don't quit.' He's like a wife who keeps divorcing her husband. If he'd gone through that tear-jerking ceremony when he closed the Fillmore in New York and everybody had said, 'Gee, man, that's great. Have a good time. Write us a postcard'—that would have been devastating."

Why can't he quit? You can ask Bill Graham, but he doesn't know. "I haven't found the answer to why I'm still doing what I'm doing. It isn't just power. It isn't just greed. It certainly isn't just money. I'm very comfortable. Part of it is I think we've done very nice things for this community, but I'd be lying to you to say, 'We've done it for the people.'"

What, then? Well, Graham said, "Success is a very hard drug. It's hard to give that up. It would be a hard thing for me to open up the Bay Guardian and see, 'Joe Schlitz presents Led Zeppelin.'"

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How I found the CIA in San Francisco

Detective work, a car chase, an unannounced visit to a secret downtown office and the first interviews ever with the CIA's top men in San Francisco.

BY JOHN W. SCHWADA

Every year hundreds of Bay Area residents become "mini-spies" for the Central Intelligence Agency. They become so by collaborating with the CIA's Domestic Collection Division (DCD), which has quietly maintained an office in the very heart of San Francisco's financial district for 27 years.

So discreet has been DCD's office here that it has been untroubled by recent revelations about the agency's clearly illegal or just plain controversial Bay Area activities: news that on four occasions between 1969 and 1971, CIA officers monitored and in many cases opened the mail of Bay Area citizens who were sending or receiving letters from Asian communist countries. News that a barge owned by multi-millionaire Howard Hughes and used by the CIA to retrieve a sunken submarine from the Pacific Ocean was being overhauled in Redwood City. News that the San Francisco Police Department had acquired but "never used," according to Chief Donald Scott, electronic eavesdropping equipment from the CIA.

Throughout all the hubbub, the CIA's DCD office in San Francisco continued to operate in secret and unnoticed. What is their business? According to local CIA officers, DCD's operations are strictly legal (though the recent Rockefeller Commission report on the CIA disclosed that the DCD cooperated with the agency's Operation CHAOS). Nevertheless, I learned, DCD's operations are kept under wraps so tightly wound that the CIA's DCD branch makes other bureaucracies appear candid by comparison.

Creme de la creme espionage

The only way to get San Francisco CIA agents to talk to you at length, unless you're an informant of theirs, is to show up on the doorstep of their offices. If you can't present them with that kind of fait accompli, then you'll get nowhere with them. But doing that is a trick. The CIA office here does have a listed phone number (listed twice as 986-0145 in the SF directory—once under "US Government"



Frank LaMountain, deputy chief of San Francisco's CIA office.

and once under "Central Intelligence Agency"), but no address accompanies it. And if you call the number, you'll get nowhere. It is answered by a woman receptionist who replies "CIA" so cheerily that it makes you wonder whether you've got the Avon Lady by mistake. When I called, I was referred to the agency's public relations office at CIA's Langley, Va., headquarters. And the PR man in Langley told me to submit questions about the agency in writing. I went through this rigmarole except that I insisted on getting the name of the man at the CIA office here whom I talked to on the phone. He said his name was Frank LaMountain and that he was deputy chief of this office. I asked him where his office was located but got no answer. Then he asked me my name and I gave him a phony one. I didn't put much faith in his giving me his real name so, I thought, why should I treat his computer files to mine?

Anyway, I decided to check out LaMountain's name with the Department of Motor Vehicles just in case. It's not advisable, but if you're in a hurry you can con the DMV into providing you with a free, quick check of its drivers' license files if you pass yourself off to them as a TV talk show producer. That's what I did. My canard was that we had a guest

on an upcoming show whose identity was being questioned. Now, we didn't want a charlatan hypnotist on our show, I told the DMV bureaucrat. After all, this guy's act was to mesmerize people from the audience and then saw them in half. The bureaucrat bought this fiction. He even claimed to have watched my talk show. Seconds later he gave me an address for a Frank LaMountain in San Ramon, a suburb east of Oakland, and a driver's license description of him: born May 13, 1921, 156 pounds, 5 feet 9 inches tall, blue eyes, brown hair and married.

Still, I didn't put much faith in the consanguinity of the LaMountain I had found and the CIA man I had talked to on the phone. It didn't seem clandestine enough for CIA agents to be dishing out their names to total strangers when at CIA headquarters in Langley there were men who used pseudonyms with fellow employees on the next floor. My expectations of creme de la creme espionage, however, got a fillip when I checked the San Ramon reverse street guide directory (the phone book there turned up no listing) and found a listing for a Mr. P. at the address where the DMV said LaMountain lived. Pseudonyms, I thought. But not so. The Contra Costa County Recorder's office files dashed my visions: LaMountain and Mr. P. were not the same man, and property records showed LaMountain had not lived in San Ramon since 1970.

Undone by a gossip

Where the hell was LaMountain? I decided to talk with his former neighbors there in San Ramon. After several calls, I reached a woman who had known the LaMountains: "lovely family, five children, such a nice man." The LaMountains had decamped for Portland, Oregon, in 1970 from San Ramon, said this woman, who totally swallowed my story about being a missing heir investigator. However, the woman had heard that the family had moved to Concord only last summer. What did Mr. LaMountain do? "He was a very quiet man who didn't talk much about his work," she said. "But I heard through the neighborhood

grapevine that he worked for the government, the CIA or something." Damnation! I thought. The CIA undone by a gossip. This woman, however, didn't know where LaMountain lived in Concord, and the Concord phone book had no listing for him. However, LaMountain's signature did show up on a property deed in the courthouse. There was his home street address too. Now my task would be to follow LaMountain to the CIA's San Francisco lair some morning as he commuted to work.

My first day of staking out LaMountain's home, situated in a cozy little Concord subdivision, ended in light farce. I was put to rout by a matron in a tennis skirt who surprised me while I sat quietly in my car, parked down the street from LaMountain's house. The problem was that I wasn't seated in the car in a way designed to inspire respect for my sanity: I was nearly lying on the car floor. Having taken all too seriously my clandestine mission, my thought had been to squeeze down into the car knee-hole and from there, unobserved, watch LaMountain's driveway through the rear-view mirror of my car. It worked except for that woman who, after seeing me crumpled unnaturally in the seat, seemed sufficiently alarmed to call the authorities. So I split.

The second day of my stakeout began more fortunately but no less comically as I slithered into LaMountain's neighborhood at the helm of a Ford Thunderbird and in full disguise. The disguise consisted of slicking my hair back with brilliantine and wearing wire-rim spectacles and a blue pin-striped suit, a camouflage that would have been successful if it was in vogue for suburbanites to look like neo-Nazi bookkeepers preserved in formaldehyde.

Just as I arrived at his house, LaMountain was stepping into a green sedan in his driveway. The chase was on. Actually, it was no brain-chilling, metal-crunching affair. LaMountain would be a perfect driver for an imperial procession—he drove slowly and deliberately. Even so, I lost him at the Bay Bridge toll booths. All was not at a loss, though: Later that day I checked with the DMV. Their records

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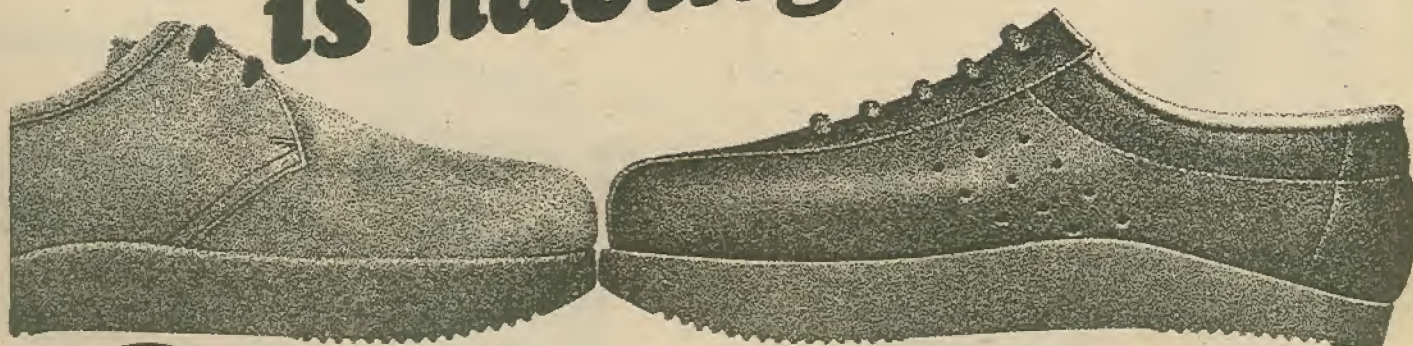
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"Be kind to feet. They outnumber people two to one."

I was put to rout by a matron in a tennis skirt who surprised me while I sat quietly in my car, parked down the street from LaMountain's house.

showed LaMountain's green sedan was registered to the CIA. It would be hard to deny that one. Also the DMV records contained the CIA's mailing address: a post office box which I shortly learned was situated at the US Custom House, 555 Battery St., San Francisco.

The next two days of my stakeout yielded nothing except one fleeting glimpse of LaMountain's face. However, I was doing more than trailing LaMountain (who seemed to be oblivious to me) around the freeways to locate the CIA's offices. Ever since my CIA hunt began, I had been thinking that somewhere in Pacific Telephone's system there had to be a record of the address associated with the CIA's listed phone number. To find out if this were true, I enlisted the help of a telephone repairman. He said my hunch was right and gave me a special phone number, known only to repairmen, to call for the information I needed. So I called the number, trying hard to remember the telephone jargon my repairman friend had taught me. I must have sounded like a repairman, for I got the data I wanted: the CIA's phone was listed as being hooked up at the US Custom House, the same address where the CIA's post office box was located.

After discovering LaMountain drove a CIA registered car, I had begun to disabuse myself of the romantically crude notion that the CIA's offices would be located in some innocuous-looking quarters, masquerading as a travel agency or an insurance company office. I was ready for the idea that the CIA operations I had stumbled on, with their listed phone number and CIA cars, could be situated naturally enough in a government office building.

However, when I asked several Custom House employees for directions to the CIA offices, I drew a blank. And there was no listing for the agency in the building directory. Yet, I did have a rough picture of what LaMountain looked like, so for two days I loitered around the Custom House until finally I spotted LaMountain entering the building. Shortly thereafter, I followed him to his office itself, Room 303.

A plain brown envelope

On May 5, I opened the door to the CIA's unmarked offices and walked inside. I found myself in a small anteroom: two government issue, green vinyl-upholstered chairs were pushed against one wall, a drive-up-teller-like window occupied the opposite wall and, facing me, was a door that led into the inner sanctum proper. Except for the absence of dog-eared magazines and the presence of some banal security devices (a peephole on the interior door and a 360-degree mirror positioned in one corner next to the ceiling), this anteroom replicated many doctors' waiting rooms.

Through the teller-like window, I saw a large room and a woman seated at a desk. I pushed the "ring for service" buzzer on the sill of the window and a moment later the interior door opened enough for the woman to poke her head out. What did I want? To speak to Frank LaMountain, I answered. She hesitated, and then went to get him. As I waited, another man entered the anteroom, said "hello," and strode to the interior door which had a combination lock on it activated by spine-like buttons. He proceeded to press the buttons in some arcane order, the door opened, and he slipped inside. Shortly, the interior door opened again; the man who now stepped forward to greet me was Frank LaMountain, deputy chief of the CIA's San Francisco DCD office.

LaMountain, a man who carries himself with a military erectness, claimed to be surprised, even "very disturbed,"

that I knew the location of this CIA office and was seeking an interview. I reminded him I had talked to him on the phone several weeks earlier, and he had referred me to the CIA's public information office back east. LaMountain smiled and said, "I thought I dealt pretty well with you on the phone. I never expected to hear from you again."

Later, as we sat in a nearby coffee shop, LaMountain admitted it was only because I had appeared on the CIA's threshold and was obviously an embarrassment, or force, to reckon with, that he talked with me at all about DCD's activities. And the last thing he did at that conversation's end was to pass me a plain brown envelope containing a CIA recruiting manual and a copy of a news story about the bombing of a CIA officer's home in Denver. The message of the latter was clear—don't compromise the locale of CIA offices. But I am still puzzled over the import of the recruiting pamphlet.

'It's really very mundane'

During the next week I talked once again with LaMountain—much to his discomfort—and twice with his boss, Charles Carlsen, chief of the DCD office in San Francisco. They described in some detail what the DCD does in the Bay Area but denied knowledge of or participation by their office in any illegal surveillance or dirty tricks activities of the agency.

"We just interview persons knowledgeable about foreign matters," says Carlsen, "and we don't fool those we interview. We always identify ourselves as CIA and show them our credentials if need be. It's really very mundane." So mundane, says Carlsen, that the prime consideration of CIA headquarters in Langley, Va., before it sends a DCD office a request for information, is to determine that "we at DCD won't be answering questions through our interviews that can be better answered by someone applying the seat of his pants to a library chair."

Because San Francisco is an important window on the Far East and an educational and business hub, I was told that the DCD office here is a "little larger" than the average DCD office. There are 35 other DCD offices in the US, including one in Honolulu which is administered through San Francisco. How large is a "little larger"? LaMountain and Carlsen refused to specify. However, I could observe there are at least ten people working out of the SF office. When I asked Carlsen about my estimate, he would only say cryptically, "It's less than 50 and quite a bit larger than you think. Furthermore, I don't think it's that important for you to know how large our presence here is."

And perhaps no one cares. Carlsen told me, "We've been in San Francisco for 27 years and received almost no coverage in the local press."

Does DCD run security checks on people before it interviews them? These checks are not done by DCD staff, but "out of Washington," says Carlsen. As far as files on US citizens are concerned, LaMountain says that files are kept on DCD's contacts and all persons who have dealings with the office. For instance, LaMountain said, speaking of me, "There's a file on you now that will be kept for many years, I imagine. It began when you walked into the office the other day. When we're finished here, I'll go back to the office and add to that file with a memo about this interview. It's really not so different than a file you would have if you applied for credit at Sears and Roebuck."



CIA's local office: Room 303, 555 Battery St., San Francisco.

But keeping files on DCD contacts is not the same as a surveillance program, LaMountain insisted. LaMountain denied that the San Francisco DCD office was involved in any surveillance program directed against domestic dissidents. I could not verify LaMountain's denial. However, the Rockefeller Commission report on CIA misdeeds, released in June, revealed that DCD offices had supplied "400 reports" on domestic dissidents to Operation CHAOS, a special group set up in the CIA in 1969 and terminated in 1974 to discover whether US dissidents were inspired or financed by foreign, i.e. communist, nations. Although the Rockefeller report claimed that DCD's cooperation with CHAOS in many instances was legitimate, it found too that DCD officers, in other instances, violated the CIA's charter and federal law when they collected intelligence about domestic dissidents that had nothing to do with the issue of these dissidents' possible foreign ties.

In addition, the Commission found that: "many of the reports [DCD submitted to CHAOS] merely transmit a newspaper clipping or other publication." The commission report also found that DCD, for an unspecified reason, collected information (in 1972 and 1973) about telephone calls between the Western Hemisphere and two other countries; this information, while it did not contain transcripts of these calls, did include the names of callers, telephone numbers called, and the locations from which the calls were made. This mysterious DCD mission was improper, the Rockefeller Commission reported. However, in both instances where it found DCD activities to be improper, the commission did not specify which of the 36 DCD offices in the US committed these transgressions.

LaMountain also denied DCD involvement in the San Francisco mail inspection program operated by the CIA. The Rockefeller Commission's findings seem to verify this denial; the commission

claimed that this project was the "baby" of a technical division of the CIA.

And LaMountain denied DCD involvement in the Glomar Explorer-Howard Hughes caper and involvement in providing covers for CIA clandestine operatives in Bay Area corporations doing business abroad. Both these denials seem valid to me in light of what I know about the agency's operations.

In fact, LaMountain denied an awareness of any CIA activities, except DCD ones, in the Bay Area. "There is a need-to-know rule in the agency," says LaMountain. Don't let the right hand know what the left hand is doing, in other words.

Does DCD ever trade information with its sources as a quid pro quo for their favors? I suggested that conceivably firms with large foreign operations, like Bank of America, Standard Oil of California or Bechtel Corporation (former CIA director John McCone, a San Francisco native, was once a principal Bechtel partner) might profit from "inside" CIA information about the political stability of nations they were investing in. "Corporations that big are too sophisticated to need our help," Carlsen said. "We don't need informants we have to bargain with. The best contacts are those motivated purely by a desire to help our nation."

'Anything for the agency'

The next week I talked with a vice president of a San Francisco-based multinational corporation to verify what LaMountain and Carlsen had told me. This executive reported that some time ago his superior had called him into his office to introduce him to "somebody." That "somebody" was a local DCD intelligence officer who wanted information about a foreign nation, information so trivial sounding that one might expect to find it in an almanac. "It wasn't sensitive information. Of course, that country has been of some strategic interest, I suppose," the executive recalled.

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'I raised the question about the wisdom of our company doing business with the CIA at this time. But I got the impression that we'd do just about anything for the agency.'

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Did you provide the information? "Yes, I developed it, but I also raised the question about the wisdom of our company doing business with the CIA at this time. It was about the time the Watergate investigation was coming up with indications that the CIA was somehow involved." But the executive's superior assured him there was no need to worry about the firm's cooperation with the CIA. "I got the impression that we'd do just about anything for the agency."

'Off-the-record' chat

"He was right in the thick of it, in Vietnam, and that must've meant some pretty tough action," said the man in the check sport coat. "Yes, I guess so," said the smaller man as they walked into the Sheraton-Palace's Comstock Room, still admiring, in locker-room vintage tones, the mettle of the man who would address them soon. That man was CIA director William Colby who was in San Francisco to defend his embattled agency. It was May 7. Earlier in the day Colby, once in charge of the CIA's Phoenix program in South Vietnam, had addressed the Commonwealth Club. This evening Colby would be having a strictly "off-the-record" chat with the San Francisco Committee on Foreign Relations. The committee is a good group

for Colby to flatter, for it is a group whose parent organization is the Council on Foreign Relations (CFR), and CFR includes just about every mover and shaker in American foreign policy. And while the committee might play second fiddle to CFR in terms of prestige, it does have a membership that includes several retired US ambassadors and executives of several SF-based multinationals like Homestake Mining, Bank of America and Standard Oil of California. Also in the committee are a number of academics with impeccable Establishment credentials like University of California at Berkeley professors George Lenzowski, a Middle East scholar, and Robert Scalapino, who earned a reputation for defending US policies in Vietnam.

Since the committee's meetings are barred to the press, I was standing outside the Comstock Room where the committee was meeting this evening. Standing near the Comstock Room doorway, greeting the arriving committee members, was San Francisco's own top CIA official. "Hello, I'm Charles Carlsen with the Central Intelligence Agency," he was saying.

Carlsen cut a pretty dapper figure in his navy blue three-piece suit with his tie puffing richly out from the top of his vest. Sharing the passageway outside the Comstock Room with me had been two

of Colby's bodyguards. They had just departed when Carlsen himself broke away from the CFR crowd and came down the hall. Passing by, Carlsen motioned for me to follow. It was clear he mistook me for a Colby bodyguard, so I stopped him and introduced myself. "Well, John, it's so good to meet you," he said, unfazed and briskly shaking my hand. "I've heard much about you from my deputy. We really must get together for lunch soon." We walked down the hall toward an elevator that would take Carlsen to Colby, who was waiting to be delivered before the CFR'ers. Carlsen said he was sorry I had missed Colby's Commonwealth Club address. LaMountain had offered me a free \$7 meal ticket—"no strings attached"—so I could see the "great man." As Carlsen stepped onto the elevator, he said he'd appreciate it if I didn't linger around the Comstock Room. "I wouldn't want the security people to do anything untoward." The elevator doors closed.

A very polished social animal

Later that evening, I was in the Tudor Room of the Sheraton-Palace having a drink with a former professor of mine who was a CFR member. Colby, he assured me, had said nothing important at the CFR session upstairs. In walked Carlsen. "Well, this is a surprise," he said, joining us at our table.

As he sipped judiciously on his drink, Carlsen talked about many things. "We had a furtive, unkempt young man come into the anteroom of the office some time ago. When he departed we found he had left a package behind so we called the bomb squad. It

was a tape recording of obscenities. I think we probably excite less anger than the IRS." When I asked about Victor Marchetti's bestseller CIA expose, *The CIA and the Cult of Intelligence*, Carlsen tilted his head to the side in mock sleepiness. "I've had the book on my desk for weeks now; I can't get through it."

Carlsen also defended the CIA's Phoenix program against torture and assassination charges. "Certainly there were probably some abuses, but then that was natural when you had South Vietnamese in the program who were bad-tempered. It's hard not to feel vindictive if you've seen your relatives eviscerated by the Viet Cong. The newspapers have blown the story up. It would upset me to think that the agency encouraged assassinations. I don't believe it would do that."

As I sat there listening and watching the CIA's man in San Francisco, I realized that above all else Carlsen was a very polished social animal. Social grace was a trait he gave prominence to when he compared his current boss, Colby, with his former one, Richard Helms: "Mr. Colby is much more at ease with people." In fact, when I asked him what he excelled at, Carlsen said, "being attuned to people." It was true. And it was true that he was eminently respectable; in short, I could see how it would be easy for people to cooperate with him as he sought them out to help the CIA's quest for intelligence. Carlsen bid us farewell that evening. "I wanted to be home by 11 o'clock to see the news about the director's visit," he said. I couldn't help but think that, a pleasant evening aside, tomorrow my CIA file would receive a new entry. ■

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Many gay workers for major downtown corporations live within tighter boundaries than the gay secretary in a gay law firm, or the gay bartender. Despite public assurances from major corporations that they do not discriminate against gay people, or inquire into employees' sexual orientation, many gays have been pulled up short when their sexual orientation became known. And gays, unlike women, blacks and other minorities, cannot count on help from state and federal agencies. No state or federal laws prohibit discrimination against gay people.

Take the case of a middle-level bank executive I'm going to call Steve Lucas. Lucas is a kindly, short-haired, gray-eyed man in his forties. He could get lost in a crowd of quiet briefcase carriers stepping aboard BART for the ride back to the suburbs. Quietly and competently, he had worked his way up the bank hierarchy until he was placed in charge of a department of 20 people. Nobody at work except his fellow gay employees knew that he was gay.

Three years later, Steve hired under him a young man with a summa cum laude B.A. from Princeton and the trouble began. The young man—whom I'll call Jim—had worked as a dishwasher at a gay bar when he first hit town.

Steve's immediate superior wanted to

know why Steve would hire someone who'd worked at a "homo" bar. For a year, he pressured Steve to fire Jim, even though Jim was doing satisfactory work.

When Steve persistently refused to fire Jim, their superior's suspicions switched targets. He kept notes about Steve's clothing, looking for signs of homosexuality. Even though Steve and Jim were not even friends, their superior noticed that they sometimes went on coffee breaks together and decided that they were lovers.

One by one, he called Steve's staff into his office and asked them what should be done about "the problem." The staff began to avoid Steve. The boss took away Steve's decision-making authority. Finally, Steve told him, yes, I am gay.

Two weeks later, Steve was transferred. His new job involved no responsibilities. For the next year and a half, Steve came in to his desk in a corner of a file room with no phone and no instructions, read the paper, and left at five.

Steve would probably have been eventually fired or spent the remainder of his working years in that quiet corporate backwater, if it weren't for the fact that his bank did business with the city of San Francisco. A 1972 city law makes it illegal for San Francisco to do business with corporations discriminating against gay people and other minorities. After a year of appealing to higher-ups in his bank, Steve went to Jo Daly, the Human Rights' Commission lesbian staff member. After negotiations, the bank management gave him a new job and an increase in pay.

Jo Daly knows about discrimination against gay people. In early 1973 she worked for the now defunct Supreme Employment Agency in San Francisco. "I was told, 'we don't want to send any homosexuals out,'" she says. "The im-

continued next page

Stepping cautiously out of the closet

Straight jobs, gay workers:

He kept notes about Steve's clothing, looking for signs of homosexuality. Even though Steve and Jim were not even friends, their superior decided that they were lovers.



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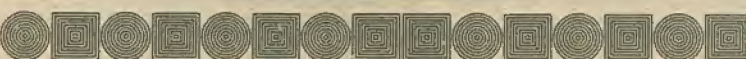
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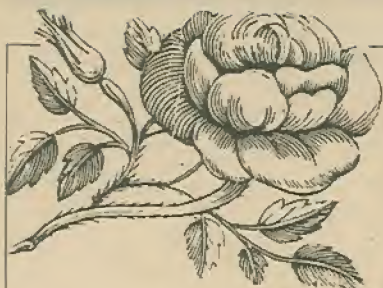
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continued from previous page

plication was that homosexuals do not make good employees." Daly was told to look carefully at applicants' dress, mannerisms and draft status. After three months, Daly quit. "I knew I couldn't be an open gay and be comfortable at that agency," she recalls. "And I was into too many things that were public, like the Alice B. Toklas Democratic Club, to remain closeted."

Jo's boss at Supreme, Harold Pergamit, says that that's all changed. Five years ago, he told me, 30% of the employers did not want gay applicants. Two years ago, he put the percentage down to about 10%. "Nothing specific is said, but you get a feeling from the employer," he said. "If a girl is brusque and hard, she's not suitable for meeting the public," he explained. "And if a fellow comes in wearing an earring and a hint of eye shadow, he's not acceptable as a counterman."

Many employers are more concerned about people "looking" gay than what they actually do off the job. "This business of anti-gay job discrimination is imaginary," the director of a highly successful placement agency told me. As long as the applicant doesn't "make an issue" of his gayness, he'll get hired. But he advises job hunters against announcing their gayness. "They just don't want to hire anybody who might be a boat rocker," he said. Another employment counselor, himself gay, advises gay clients not to tell prospective employers facts that might give away their gayness, like having a same-sex roommate.

Practices vary from business to business and department to department. An insurance executive told me, "You're still going to find the individual employer that's not going to hire them. But I don't find the reluctance there was ten years ago."

In this world of shifting standards, gays can point to a few solid facts which show that discrimination against them still exists. In 1970, an ACLU study of 43 SF employers found that 16% of the companies responding, including a medical center with more than 1000 employees and a passenger steamship line with more than 100, said they would fire or refuse to hire gays. (Questionnaires were sent to 500 businesses; none of the major banks and corporations replied, indicating the sensitivity of the issue.)

The number of cases of gay discrimination are impossible to tabulate because many gays fear that complaints would simply draw more attention to them and hurt their chances of getting another job.

Jo Daly says that she has received six formal and 20 informal complaints of anti-gay job discrimination during her five months at the Human Rights Commission. Twelve other gays report that they have been discriminated against since 1971 by San Francisco business ranging from the Mark Hopkins Hotel to Franklin Hospital to the Bank of America.

For most of these people, there is no legal recourse: although federal and state laws prohibit discrimination on the basis of sex and race, homosexuals have no job rights. (Rep. Bella Abzug of New York has introduced an amendment to the Civil Rights Act to include gays, but Abzug has not pushed the bill.) The state Fair Employment Practices Commission refuses to accept complaints from gay people; the federal Equal Employment Opportunities Commission says they have dealt with a "very small percentage" of complaints from gay men, on the basis that gay women had not been equally discriminated against.

Gays who work for the federal government have had a little more security than gays in private employment since 1973, when Judge Alfonso Zirpoli ruled on a class action suit brought in San Francisco Federal District Court by the Society for Individual Rights. Zirpoli decided that the federal civil service system cannot use the argument that gays disturb the office atmosphere as a reason to fire gays. New civil service regulations currently being drafted in Washington read that to fire gays a federal agency must show a connection between "immoral conduct" and job performance.

"They usually base homosexual firings on a generalized prohibition against 'immoral conduct,'" explains Dick Gayer of the SF ACLU Employ-

ment Rights Committee. "In my opinion, you can look at the proposed regulations sideways and still justify firing a gay person. If they are followed in good faith however, a gay person could be protected."

In private employment, gays do not have even these slim protections. In San Francisco, the most notorious anti-gay employer is Pacific Telephone. Since April 1973, the Pride Foundation has been engaged in a running battle with PT&T to alter their employment policy. (PT&T says: "We do not give favorable consideration to anyone who, in our judgment, may create conflicts with existing employees or the public we serve. This includes, but is not limited to, any manifest homosexual." A "manifest" homosexual, apparently, is anybody PT&T finds out is gay by inquiring about his or her draft status, church affiliations or other information provided during the job interview. Four gays have reported to the ACLU Employment Rights Committee that PT&T turned them down or fired them after discovering they were gay.)

PT&T has argued that since they are a monopoly, providing an essential service to the city, they cannot be forced to abide by the SF Human Rights Commission law requiring non-discrimination by city contractors. But Pride Foundation discovered last year that PT&T also has a voluntary contract with the city to install public telephone booths on city sidewalks. (SF gets 15% of the income; PT&T gets the rest.)

After much prodding, the Human Rights Commission formally declared June 27 that PT&T was in violation of the anti-discrimination clause. The Department of Public Works must now legally order PT&T to rip their phone booths out of the sidewalks—a move resisted by DPW director Myron Tatarian. Tatarian told me he had been in touch with PT&T officials, and that he was not going to order PT&T to rip out the phone booths unless the city attorney ruled he had to.

Such bureaucratic shenanigans won't be necessary if the California legislature passes a bill introduced by local assemblyman John Foran forbidding anti-gay discrimination in employment. Foran, who has become a gay advocate since being redistricted into Eureka Valley, says that the bill has almost no chance of passing this year, due to the backlash over Willie Brown's consensual sex bill. He is encouraging gays to lobby their representatives in their home districts to support the bill.

Without the prodding of the state law, there's nothing to guarantee gay job rights—although some businesses are providing jobs to open gays in industries eager to penetrate the gay consumer market. The Society for Individual Rights places about 700 gays each year in both gay- and straight-owned businesses of all types; many of these jobs, however, are in gay bars. Perry George is an upfront gay liquor salesman for Washington Brothers. He was hired, he says, to sell to San Francisco's 115 gay bars and restaurants. "It's a big piece of the market," he explains. "They hire an Arab to sell the Arab grocers. Why not hire a gay to sell gay bars?"

Two gays have gotten jobs as beer drivers, in return for gay community support of Teamsters Local 888's boycott of Coors Beer. Allan Baird, a Teamster official, says that Acme Beer, the biggest local seller in gay bars, will be opening up more beer driver jobs soon, and Acme says at least one will go to a minority gay woman.

If you are discriminated against . . .

Contact Jo Daly, SF Human Rights Commission, 1095 Market, SF, 558-4901. If the employer holds a contract with the city, he cannot discriminate against gays in the fulfillment of that specific contract.

Or: The Equal Employment Opportunities Commission, 1390 Market, SF, 556-0260. They will accept complaints and may investigate your case if you can show that the discrimination amounts to sex discrimination as well, but they have a two-year case backlog.

Or: Dick Gayer, ACLU Employment Rights Committee, One Grandview Terrace, SF. Gayer, a law student studying for the bar, is familiar with civil service appeal procedures. ■

Bankrupting the do-it-yourself bankruptcy business

Recent court actions could put the American Bankruptcy Council, the major supplier of do-it-yourself bankruptcy kits, out of business.

On July 7 Oakland bankruptcy judge Robert Hughes put ABC's founder John Slavicek on the stand for 3½ hours and questioned him about the details of the day-to-day operations of ABC. Last year, Hughes ruled that ABC overcharged its clients for its do-it-yourself kits.

Hughes made no ruling after the July 7 hearing, but he has ordered 18 more ABC clients to appear in his court on July 17 to examine the fees ABC charged them. At issue in the legal case is whether the price of ABC's kits constitutes attorneys' fees. But the case raises an even more difficult question: should low-cost legal assistance be available to those who are too poor to afford a private lawyer?

On the legal issue, Hughes ruled in March 1974 that the ABC should have charged its client Rudolph Jones only \$10 rather than \$40 for the ABC kit. His decision was upheld by US District Judge Alfonzo Zirpoli in September 1974. Judges have the discretion to review attorneys' fees in bankruptcy cases, and Hughes decided that Congress used the term "attorney" to include laypersons if they perform the same services as lawyers.

For his part, ABC's Slavicek insists he does not provide legal services. "I sell a bankruptcy kit that is the result of two years of research," he said. "I constantly revise the kit by updating it and clarifying points that people have trouble with. My kit has general information on what bankruptcy covers and who should file, plus a step-by-step guide to filling out the forms."

Paul Wolfe, who represents creditors in the Oakland bankruptcy court, initiated the legal action against ABC. "ABC provides insufficient information to people who file bankruptcy," Wolfe said. He added that people should see a lawyer rather than rely on the do-it-yourself kits. When I told Wolfe that ABC felt it couldn't stay in business if it could only charge \$10 for the bankruptcy kit, he said, "ABC should be out of business."

But two judges told me that people who do their own bankruptcies don't have much trouble when they appear in court. Even Judge Hughes said, "Overall they don't create a problem for the court." And Oakland's other bankruptcy judge, Cameron Wolfe, told me, "It isn't that hard to go through the procedures."

Representatives of neighborhood legal assistance groups echoed the comments of the two judges. A lawyer who works with the Contra Costa Legal Services group said, "People doing their own bankruptcies do a fairly good job." And in San Francisco where Neighborhood Legal Assistance offices don't have sufficient staff to work on bankruptcies, I was told, "We refer people to ABC, where they get a discount on the price of the kit."

Nevertheless, a person needs careful counseling before deciding to file for bankruptcy, and ABC cannot provide that advice without practicing law, which would be clearly illegal. As one lawyer told me, "The average person who files for bankruptcy is overwhelmed by debt and can't handle his or her economic affairs." He added, "You have to get your financial act together before filing for bankruptcy, or you will be in a worse position than before because you can't refile for six years."

Other lawyers mentioned problems of forgetting to list all your creditors,

losing assets that could be protected and filing for bankruptcy when other alternatives would work just as well.

Oakland Judge Cameron Wolfe summed up the problem: "I think the legal profession shouldn't complain about non-professionals unless legal services are accessible to everyone."

BATTLES!

SEXIST DAY CAMP. Oakland Parks and Recreation and the US Coast Guard co-sponsor week-long summer camps that include swimming, billiards, movies, gym, meals and a picnic trip to Angel Island aboard a Coast Guard ship. The catch: the program, now in its seventh year, is restricted to boys. When I challenged this sexist use of county and federal tax money, both the Coast Guard and Oakland offered lame excuses about bathrooms.

Two solutions come to mind: chemical toilets or boys one week and girls the next. Coast Guard says it's up to Oakland. Call Warren Chew at 273-3198 and insist the program be opened up to girls. **DISCOUNT CHRON PART III.** Guardian reader in Walnut Creek cancelled the Chronicle when the monthly rate shot up to \$8. The Pleasant Hill News Service, which delivers the Chron to Walnut Creek, offered a 25% discount for the rest of the year for a savings of \$12 if he would only keep taking the paper. If you are hooked on the Chron in Walnut Creek, cancel your subscription and you will probably be offered the same deal. **SF RENT CONTROL** petition drive fell short of the signatures needed to get on the ballot.

The Tenants Action Group plans on trying again for the November 1976 ballot. If you want to lend a hand or have ideas call 626-0994. **DAIRY FOOD LABELING.** Two years ago, a bill requiring listing of ingredients in dairy products passed the California legislature. Finally the state has drafted a set of proposed regulations.

Write the Department of Food and Agriculture, 1220 N. St., Sacramento 95814 to get a copy. Unfortunately exemptions include some additives, flavoring and coloring. Comments should be sent to the same address. **POLICE OFFICER MA BELL?** A telephone installer in Marin County noticed what looked like bricks of marijuana while putting in a phone.

Leaving the home he stepped into a phone booth and quickly put on his reserve police officer hat and reported his hot tip. The real cops, armed with a search warrant, grabbed the stash and arrested the occupants. The appeal court upheld the unholy alliance between phone and police. Tip: don't let strangers see anything in your house you wouldn't want the cops to see. **THE YOLK'S ON YOU.** Retailers add the words "fancy" or "premium" to their egg carton to justify charging an extra nickel or so. It means nothing. The Grade AA eggs inside are identical to the Grade AA in the other cartons.

BARGAINS

CHEAP CLOTHES. One of our favorite used clothing stores is J.C. Funky at 3985 17th St., SF: jeans \$3-\$4.50; shirts, \$2-\$6.50; leather and cloth coats under \$6; Levi cutoffs at \$2. Better yet, the place is well-organized, tastefully decorated with ample dressing rooms. Best selection of used men's clothing in the city. Open, Mon.-Fri., 11 am to 7 pm; Sat., 10 am to 6 pm; Sun., 1 pm to 5 pm. **MATERIAL.** Even more funky is Mission Yardage, at 3019 Mission St., SF, with piles of inexpensive bolts and remnants; cottons and unbleached muslin at 50¢ a yard; trim at

25¢ a running yard. Other material also reasonably priced. Not much on atmosphere but good prices and friendly salespersons. Open, Mon.-Fri., 9:30 am to 6 pm; Sat., 9:30 am to 5:30 pm. **CHEAP GAS.** Two Olympic stations, 19th Ave./Palou and 25th Ave./Geary, have the best prices in SF: regular, 54.9¢, premium, 57.9¢. **FREE MOVIES FOR KIDS** sponsored by the Oakland Office of Parks and Recreation. Call 273-3592 for times and locations for the weekly shows. Times and locations of weekly shows... only 50¢ on July 23 and 24 for chaperoned groups of kids from 9 to 14 years old. Pick up applications from any office of Fidelity Savings and Loan. **REDUCED DENTAL CARE RATES** for senior citizens at the University of the Pacific Dental School. The school has a specially designed bus to transport handicapped persons. Call Vince Bray at 929-6589 for more information. **SENIOR CITIZENS** receiving social security should have received a \$50 tax rebate by now. If you haven't, contact your district social security office. **COLLEGES.** Fall schedules for City College of San Francisco now available from 50 Phelan and all branches of the public library. Call 587-7272, ext. 581. Financial aid applications for current and new students at Canada College in Redwood City are due by July 25. Possibilities include grants, loans and work-study jobs. Call Paul Burghardt at 364-1212, ext. 230.

WOMEN'S CENTER at the College of Marin now open Monday through Friday, 9 am to 4:30 pm for women seeking counseling, support services, information on child care. Pick up their new "Hassle Free Guide to Child Care in Marin." Located across the creek from the Student Center. Call 454-3962, ext. 227.

SALVATION ARMY summer camp has a few openings for kids from ages 8 to 12 for the week of July 23-29 and Aug. 22-28. Camp is located in the Santa Cruz mountains and features swimming, hikes and overnight outings. Call 863-6520.

FOOD STAMPS. The Feds have increased the maximum income families can have and still get food stamps. If you just missed qualifying last year, call your county social services office and see if you can get in under the new regulations effective July 1. **TOOTHACHE?** Excellent article in the July issue of Consumer Reports on how to pick a dentist and what they charge for various services across the country. **PEOPLE'S YELLOW PAGES**, volume four, is hot off the press. Send \$3 to P.O. Box 31291, SF 94131.

AFRO-MODERN dance class for teenagers starts July 22 at the Mosswood Center, 3612 Webster St., Oakland. Meets Tuesdays and Thursdays from 2:30 pm to 4:30 pm. Only \$1. Call 273-3891 for more information. **BIKE LAWS.** Daly City Assemblyman Louis Papan will mail you a free copy of "Bicycle Rules of the Road" if you call 756-6400.



Supermarket superbargains

Meat

Beef, boneless rump roast, lb. (Brentwood)	\$1.39	July 15
Chicken, fresh stewing, lb. (Foodland)	29¢	July 15
Beef, chuck steak, lb. (Budget Basket, Farmers)	98¢	July 15
Ham, picnic, lb. (Farmers)	73¢	July 15

Produce

Plums, lb. (Brentwood)	3/99¢	July 15
Oranges, 7 lb. bag (Co-op, East Bay, Marin)	79¢	July 13
Strawberries, basket (Safeway)	3/\$1	July 12
Lettuce, butter (Bell)	10¢	July 15
Lettuce, red (El Rancho Super)	10¢	July 15
Mushrooms, lb. (Bell)	59¢	July 15

Miscellaneous

Towels, Coronet (Brentwood)	39¢	July 15
Eggs, large, doz. (Co-op, East Bay, Marin)	54¢	July 13
Cheese, mild cheddar, lb. (Co-op, East Bay, Marin)	\$1.23	July 13
Paper, toilet, Coronet 4-pak (El Rancho Super)	59¢	July 15

Supermarket Superbargains will help you crack the food retailers' technique of offering "loss leaders"—staple items sold below cost to attract you into the store. If you're willing to forgo the convenience of one-stop shopping, you can really save money. Stores whose addresses are not listed are either in the phone book or part of a multiple store chain. Date is last day of sale. —K.M.

Calendar

July 12 through 25

Calendar by Kit Green. ▶ indicates free admission. Deadline for next calendar: July 16

Saturday	Sunday	Monday
12 <p>▶ GAY PEOPLE'S Union at Stanford holds a party, music, dancing, bring eats, gay men and women, 8 pm, Old Firehouse behind Tresidder Student Union, Stanford, 497-1488 for info.</p> <p>"SURVIVAL BOOGIE," SF Mime Troupe benefit dance, Pickle Family jugglers, lots of entertainment, music by Energy Crisis, 8 pm, Neighborhood Arts Theater, 220 Buchanan, SF, 285-1717, \$2.</p> <p>▶ "INTRODUCTIONS 75" is a special event to introduce new art talent, sponsored by SF Art Dealers Association, open house at 17 SFADA galleries, 11 am to 5 pm; followed by SF Art Institute benefit, meet the artists, 6 pm to 9 pm, SF Art Institute, 800 Chestnut, SF, \$5; 989-4485 for info.</p> <p>▶ ALTERNATIVE art gallery, First Majority, holds a reception for new show, "Bay Area Women," 8 pm, show runs July 13 through Aug. 7, 2438 Durant, Berk., 526-9270.</p> <p>START YOUNG at the movies, with "The Fabulous Baron Munchausen" from Czechoslovakia and "The Steadfast Soldier" from Denmark, 3 pm, Little Theater, Palace of the Legion of Honor, Lincoln Park, SF, 558-2881, 5¢ (adults accompanied by child, free).</p>	13 <p>QUITE SO, Vol Quitzow Dance Company holds special fundraising performances, 3 pm, Ballet Arts Center, 4689 Telegraph, Oakl., 841-8006, donation (also July 20).</p> <p>"RAINBOW SUNRISE, the Legend of the Sleeping Lady," a multimedia show presented by Tempo Living Theater, 8 pm, The Lighthouse, 65 Lovell, San Rafael, 453-5533 for reservations, donation.</p> <p>PULL OUT THE STOPS, an organ recital by James Welch, works by Messiaen, Vienne and Franck, 5 pm, Grace Cathedral, California/Taylor, SF, \$1.</p> <p>▶ HALLELUJAH, the Three Rings and Pageants of Universal Peace present a Spiritual Pageant, music, dance, drama, 6 pm, Mission Dolores Basilica, 3321 16th St., SF.</p> <p>▶ DEJEUNER sur l'herbe, picnic for women and children, bring food and drink, play games, get together, organized by South County Women's Center, noon to 5 pm, Weekes Park, Patrick St., Hayward, 537-2112 for info.</p> <p>▶ TUMBLEWEED in the Grotto, dancing rope work and mandala, with live music, 2 pm, grotto near Stow Lake, GG Park, SF, 824-6292 for info (also July 20).</p>	14 <p>LOSE YOUR BLUES at an evening of comedy with Terry, Marty, Lorenzo and friends, every Monday, 9 pm, Savoy Tivoli, 1438 Grant, SF, 566-7100 for info, \$2.</p> <p>PETER PUSSYDOG and Julianne read their poetry, 8 pm, La Salamandra, 2516 Telegraph, Berk., 841-9070.</p> <p>WONDER OF THE WORLD, Taj Mahal, music to curl your soul, 8 pm and 11:30 pm, Great American Music Hall, 859 O'Farrell, SF, 885-0750, \$5 (also July 15).</p> <p>▶ PICKET in support of Joanne Little, who is up for murder for defending herself from rape by a jail guard, noon, Federal Building, Golden Gate/Polk, SF, 626-9481 for info.</p> <p>▶ CHINA, as seen through the eyes of a Chinese-American, Judy Yung, 2 pm and 7 pm, West Portal Branch Library, 190 Lenox, SF, 566-4581.</p> <p>THEATER Workshop for women, exploration and experimentation, taught by Judith Binder, 7:30 pm to 10 pm, six-week session starts tonight, Bethany Church, 1268 Sanchez, SF, 826-7747, \$25.</p> <p>▶ PEACE AND LOVE at the St. Paul's Summer of Love Program, celebrate in the sun, 10 am, Marina Green, Marina/Fillmore, SF.</p>
19 <p>▶ CLUW (Coalition of Labor Union Women) sponsors a panel discussion on "Affirmative Action and Seniority," with legal advisers and representatives from unions, 11 am to 2 pm, Industrial Relations Institute, 2521 Channing, Berk., 524-7501.</p> <p>▶ "CONTEMPT," one of Jean-Luc Godard's finest, with Michel Piccoli and Brigitte Bardot, and Fritz Lang in a cameo part, 12:30 am, Channel 7.</p> <p>IN MEMORIAM, the work of Wm. Wantling and D. A. Levy, read by A. D. Winans and Neeli Cherry, 8:30 pm, Malvina's, Union/Grant, SF, 392-4736, \$1.</p> <p>DISCO-SET dance night, \$50 prize for dance contest winner, sponsored by Education Scholarship Committee of Second Home, 9 pm to 2 am, Longshoreman's Hall, 400 North Point, SF, \$2.50.</p> <p>BROTHERS, Gary Lapow and Dan Goldensohn present an evening of music and song, 9 pm, Bishop's Coffeehouse, 1437 Harrison, Oakl., 444-9805, \$1.</p>	20 <p>RANK AND FILE dinner dance, culinary workers organizing benefit, pot luck dinner, dancing, speakers include Margo St. James, Dan Segal, also SF Mime Troupe, 7 pm to 11 pm, Longshoreman's Hall, 400 North Point, SF, \$2, bring dish.</p> <p>HOOKING REVENGE in "A Very Curious Girl," witty, brilliant film by feminist Nelly Kaplan, with Chabrol's elegant "Les Biches," Surf Theater, 46th Ave./Irving, SF, 664-6300, \$2.50 (also July 21).</p> <p>SADAKA plays Black music, beat it on out, every Sunday, 6 pm to 9 pm, Minnie's Can-Do, 1725 Haight, SF, 752-6990.</p> <p>SHHHH, Barbara Shearer gives a piano recital of Schubert, Schumann and Schoenberg, 8 pm, Hertz Hall, UC Berk., 642-2561, \$3/\$1.50 student.</p> <p>▶ HEAVY DUTY drama in the film of Arthur Miller's unforgettable play, "Death of a Salesman," 7 pm, Cowell Hall, USF, Golden Gate/Masonic, SF, 666-6214.</p>	21 <p>RHYME and rhythm from Gary Blackman and Claude Palmer, local poets, 8:30 pm, Intersection, 756 Union, SF, 397-6061.</p> <p>▶ FAY WRAY meets the evergreen gorilla in "King Kong," 2 pm and 7 pm, West Portal Branch Library, 190 Lenox Way, SF, 566-4581; Charlie Chaplin gets "Caught in a Cabaret," with other shorts, 7:30 pm, Western Addition Branch Library, 1550 Scott, SF, 346-9531.</p> <p>ENSEMBLE for nine pieces, contemporary jazz from Mark Levine and his band, check them out, The Reunion, 1823 Union, SF, 346-3248.</p> <p>▶ WILLIE LOBO/Manchild," drama about ghetto homecoming for a Black soldier, mime, dance, song, presented by Black Ensemble Theatre Company, 10-11 pm, Open Studio, KQED, Channel 9.</p> <p>BODY SHOP, physical fitness classes for women, free childcare, every Mon. and Wed., 7-8 pm, Mission "Y", 4080 Mission, SF, 586-6900, \$10 per month, 8 sessions.</p>



"MY GRANDFATHER" and other great shots of farmworker family and friends by Joe Ramos, also one of the Neighborhood Arts mimeograph wizards, at the de Young Museum through Aug. 24.



HARE, HARE: free vegetarian food and non-stop chanting at the annual Krishna devotees' annual Jagganath Cart Festival; July 19-20, featuring curb-to-curb celebrants in a parade on Sunday, carrying

Tuesday	Wednesday	Thursday
15 <p>NEW DEAL Art in a lecture, "Art and the Worker in the Great Depression," by Santa Clara history professor Steven Gelber, introduction to Ronald Gebs Ginther exhibit, 8 pm, California Historical Society, 2090 Jackson, SF, 567-1848, \$3/\$2.50 CHS members.</p> <p>OUT FROM the Underworld, Jean Cocteau's fascinating film "Orphee," 7:30 pm, Dominican College, San Rafael, 457-4440, \$1.50.</p> <p>"GREAT MOMENTS in Jazz," a lecture-demonstration by Art Lande, soon off to Europe, 7:30 pm, East Bay Music Center, Virginia/Milvia, Berk., 234-5624, \$3.50.</p> <p>NORDIC FOLK in Shakespeare's "Hamlet," a new production about the unfortunate family, Tues. through Sat., 8 pm, Sun., 7 pm, Berkeley Repertory Theatre, 2980 College, Berk., 845-4700, Tues., Wed., Thurs., \$3.50/Fri., Sun., \$4.50/Sat., \$5.</p> <p>▶ DEVELOP IT, Jerry Burchard, innovative photographer, gives a talk with slides about his work, 7:30 pm, SF Art Institute, 800 Chestnut, SF, 771-7020 (also Bill Owens, king of suburbia, July 22).</p>	16 <p>COLONIALISM and revolt in "Burnt!" a controversial film by Gilles Pontecorvo, with Marlon Brando, 8:30 pm, La Pena Cultural Center, 3105 Shattuck, Berk., 548-3204, \$1.50.</p> <p>▶ THROBBING sounds, Jim Roseveare plays the magnificent Robert Morton Theater Pipe Organ in the equally magnificent Orpheum Theater, 8 pm, Orpheum, 8th/Market, SF, \$3 by mail only from ATOS, 345 Elm St., Menlo Park 94025.</p> <p>CURE IT, classes in homeopathic and natural medicine, six-week session starts today, 8 pm to 10 pm, 630 Vernon St., Oakl., 655-3177 for info and reservations, \$18.</p> <p>LIFE AND DEATH by Stan Brakhage in "The Pittsburgh Trilogy," three films, the last shot in a police morgue, beautiful but not for the squeamish, 7:30 pm, Pacific Film Archive, 2621 Durant, Berk., 642-1412, \$1.50.</p> <p>DOWN HOME music, trucking songs and ballads from Lawrence Hammond and the Whiplash Band, 8 pm, The Exploratorium, 3601 Lyon, SF, 563-7337, 25¢.</p> <p>READING ALOUD, playwright Buriel Clay II and skillful poet Laura Beausoleil, 8 pm, Trinity Church, 16th/Market, SF, \$1, free childcare.</p>	17 <p>SHOOTING win, "Usability in Science," 7:30 pm, 75¢ srs., free to U.</p> <p>▶ ASIAN A their wo Janice M and othe Branch L SF, 989-</p> <p>▶ "LAW IN with Em son, mer .Lawyers from Cu KPOO, &</p> <p>OUT FROM mentarie About S film actr with exp cle, 8:30 theque, Chestnu</p> <p>MASTER Beethov Schuma Music Ce Aud., Co 1500 Ra \$3.50/\$</p>
22 <p>GHOSH, one of India's foremost musicologists, plays tabla to Nikhil Banerjee's sitar, 8 pm, Old First Presbyterian Church, Van Ness/Sacramento, SF, 776-5552, \$2.50.</p> <p>GUIDE your fantasies and discover what you may, led by Carrie for gay night, 9 pm, Bishop's Coffeehouse, 1437 Harrison, Oakl., 444-9805.</p> <p>▶ DROLL CRIMES in the marvelous British comedy, "The Lavender Hill Mob," with "The 39 Steps" and "The Floorwalker," 5:30 pm, Studio 26, SF Art Institute, 800 Chestnut, SF, 771-7020.</p> <p>"TARGETS," Peter Bogdanovich's first film, built around unused footage from a Boris Karloff film, 7:30 pm, SF Museum of Art, Van Ness/McAllister, SF, 863-8800, \$1.50/\$1 srs., under-16s, members.</p> <p>LOSE YOUR BRAIN if you miss Cleo Laine and John Dankworth, fine jazz sounds, 8:30 pm, Paramount Theater, 2025 Broadway, Oakl., 465-6400, \$10-\$6 (also July 24).</p>	23 <p>▶ "ATTACKS by FBI and Grand Jury on Feminist and Lesbian Communities," a discussion for women, 7:30 pm, Berkeley Women's Center, 2112 Channing, Berk., 548-4343.</p> <p>▶ VIBRANT words from Jana Harris, reading her poetry, 8:30 pm, Coffee Gallery, 1353 Grant, SF, 362-9369.</p> <p>LUCKY SEVEN, it's the Annual Birthday Party with many musicians, lots of food, celebrate, 9 pm, Freight and Salvage, 1827 San Pablo, Berk., 548-1761, \$2 includes refreshments.</p> <p>FINE ACTING from Maggie Smith and Laurence Olivier in the film version of "Othello," a powerful work, 6 and 8 pm, Cole Hall, 500 Parnassus/3rd Ave., SF, 666-2019, \$1.50/\$1.25 students/\$1 srs., UCSF students.</p> <p>MELLOW music from a fine performer, Woody, singing her songs, 9 pm, Bacchanal, 1369 Solano, Albany/Berk., 527-1314 (also Ms. Clawdy, July 25).</p>	24 <p>▶ VINTAGE tures of prints in more, 1 Van Ne 863-880</p> <p>"THE EM Boris V reliable Thurs., through Studio SF, 861 Sat. \$3.</p> <p>ENIGMA and rea "Dream munity SF, 346 bers, st</p> <p>NASTIES Welles' "Touch with A "The L 6:20, 1 Stockt 362-37 and 26</p> <p>TRUCKS good se Cody a met, la \$3.50 a</p>



larger-than-life images of the Supreme Lord of the Universe family (see Weekend events).

Thursday

IG CRAPS and how to. Using Statistics and Probability Nevada," a lecture, Lawrence Hall of Science, Berkeley, 642-5132, \$1/ students/50¢ under-12s/ UC students.

AMERICAN poets read work, includes Al Robles, Mirikatan, George Leong, 7 pm, Chinatown Library, 1135 Powell, 66770.

CUBA, a discussion by Defalla and Jim Larimers of the National Guild recently returned Cuba, 6:30 pm to 7:30 pm, 89.5 FM.

OM UNDER, three documentaries, "Hookers," "A Film Sharon," a pornographic press, and "Cock Fighting," explicit scenes of the spectacle, Canyon Cinema-SF Art Institute, 800 St. SF, 332-1514, \$1.75.

MUSICIANS play even, Auric, Arnold and Ann, part of the California Center Festival, 8 pm, College of Notre Dame, Belmont Ave., Belmont, \$1.50 students.

GE Bunuel, "The Adventure of Robinson Crusoe," foot on the sand and much more, SF Museum of Art, 2626 Durant, SF, 642-1438.

PIRE Builders," by Ian, presented by the SF Actor's Ensemble, Fri., Sat., 8:30 pm, Aug. 2, Ensemble Theater, 2960 16th St., 9015, Thurs. \$2/Fri., \$1.

ATIC Bergman, fantasy quality again in his film "The Seventh Seal," 8 pm, Jewish Community Center, 3200 California, 66040, \$2/\$1.50 members.

ST of them all, Orson Welles' "Citizen Kane," 1, 4:40, 8:20 pm, Altman's cynical version of "Long Goodbye," 2:40, 10 pm, Times Theater, 100 Broadway, SF, 770, \$1 (also July 25).

STOP music and other sounds from Commander and his Lost Planet Airplane of the Beginning, (707) 795-9955, \$4/ advance.

18

NICKEL ROCK, "The American Jam," movie with Dr. John, the Eagles, Gladys Knight, lots more, midnight, Presidio Theatre, 2340 Chestnut, SF, 921-2931, 5¢.

HEALTH Systems, Women's Health Problems and Self Health, discussed with Pen Garvin of the Women's Health Cooperative, 8 pm, Network Coffeehouse, 1036 Bush, SF, 989-6097 for info, \$1.

LIGHT UP with a summer concert by the Family Light Band, with Chris Goddard, Melba Rounds, Le Hot Club of Fairfax and Terry Garthwaite, 9 pm, Family Light School, 303 Harbor Drive, Sausalito, 332-6051, \$3/\$2 members.

"ANCHORS AWEIGH," a wonderful 1945 musical for all those who swoon at Gene Kelly dancing with cartoon King Jerry the Mouse, 8 pm, Oakland Museum, 10th/Oak, Oakland, 273-3009, \$1.50/\$1 srs., museum members.

TREAT STREET sisters, irresistible music from Ms. Clawdy, Ruth Schoenbach, Judy Statsinger and Carol Sackett, 8 pm, Full Moon Coffeehouse for women, 4416 18th St., SF, 648-4302, \$1.

25

SOLO PERFORMANCE by dancer-choreographer Daniel Grossman, and duet with Margaret Jenkins, also performances by students, original pieces, 8 pm, Margaret Jenkins Studio, 2005 Bryant, SF, 648-5278, donation.

STREETS ON FIRE presents an evening of music and dance, Asian American Dance Collective, Asian Flower jazz, Filipino dance ensemble, Bagong Diwa, special guests, and post-performance party, 7 pm, International Hotel, 848 Kearny, SF, 285-4054, \$1.

POLITICAL CLOUT, wine and cheese reception for women in government, sponsored by Bay Area Women's Coalition and Susan B. Anthony Democratic Club, 5:30 to 7:30 pm, UN Center, 1739 Union, SF, 542-2407, \$3.

MELLO RYE, American Indian Sun Priestess, on "Building the Future for Ourselves and Our Children," 8 pm, Network Coffeehouse, 1036 Bush, SF, 776-2722, \$1.

ENCORE, "Spanish Harlem Revival: Part 2," Delancey Street Foundation Salsa Benefit with Willie Bobo, Tito Puente, Salsa de Berkeley and Cesar and his Latin Band, 8 pm to 2 am, California Hall, 625 Polk, SF, 788-2828, \$10/\$8 advance through Ticketron.

Free for All

"RED SHOE Blues," "No Commotion" and "Oh No Not Me," dance performance by Tumbleweed, with live music, July 11 and 18, 2 pm, Bandshell, GG Park, SF, 824-6292.

"BUCK and the Preacher," a film about the wild and woolly days, July 12, noon, Postal Street Academy, 914 Divisadero/McAllister, SF.

SYMPHONY POPS from the Oakland Symphony Orchestra, Berlioz to Isaac Hayes on the repertoire, July 12, noon, Lakeside Park bandstand, Oakl.; July 19, noon, De Fremery Park, Adeline/15th, Oakl., 444-3842.

HOLY SPIRIT Center meets for a Gospel rally, music and hand clapping, July 12, noon, Union Square, SF.

JAZZY sounds from Ship Productions at a concert, park yourself on the grass, July 12, noon, Marx Meadow, GG Park, SF.

EVENSONG music making, Sid Castle and Friends present a concert of instrumental and vocal music, "Medieval Roots in Early British and American Folk Music," July 13, 7:30 pm, Church of the Advent, 261 Fell, SF, 431-0454.

PEOPLE'S BALLROOM gets together another summer concert, July 13, noon, Panhandle, Oak/Ashbury, SF.

BLACK LIGHT Explosion Company original member Michael Harris teaches a modern dance class for young people, continuing registration, Mon., Wed., Fri., 4:30 to 6 pm, YWCA, Western Addition Branch, 1830 Sutter, SF, 921-3814.

ELFRIEDE Preger, art historian, talks on ancient Egypt and its antiquities, with slides, July 15 and 22, 7:30 pm, Health Science Bldg., UCSF, 500 Parnassus/3rd Ave., SF, 666-2019.

MODERN DRESS for ACT's students' production of "A Comedy of Errors," July 15, 16, 17 and 18, 2:30 pm, Little Theater of the Palace of the Legion of Honor, Lincoln Park, SF, 771-3880.

SMILING, SWASHBUCKLING Douglas Fairbanks in "The Black Pirate," July 15, 1 pm, SF Museum of Art, Van Ness/McAllister, SF, 863-8800, priority seating to under-16s and over-60s, but open to all.

"HUNGER SHOW," presented by Beggar's Theater, currently preparing a new production, July 16, noon, The Embarcadero, SF, 332-6848.

TALKBACK at a lecture by Berkeley law professor David Kirp on "The Students Rights 'Revolution' and the Courts," July 16, 14 am, 101 Morgan Hall, UC Berk., 642-2561.

FINE FILMS, "Aretha Franklin, Soul Singer," "Blues According to Lightnin' Hopkins" and "Malcolm X: Struggle for Freedom," July 16, 6:45 pm, July 17, 2 pm, Lakeview Branch Library, 550 Embarcadero, Oakl. 451-1610.

ARTIFICIAL INTELLIGENCE Laboratory member Bonnie Datzell talks on the "Design of Extraterrestrial Animals," July 17, 8 pm, Life Sciences Bldg., UC Berk., 642-2561.

AGAVE, a volunteer 24-hour mutual support group for families with an emotionally disturbed member, is starting up, initial meeting July 17, 7:30 pm, Bethany Church, 1268 Sanchez, SF, 282-8996/648-6769 between 10 am and 6 pm.

Weekend Events

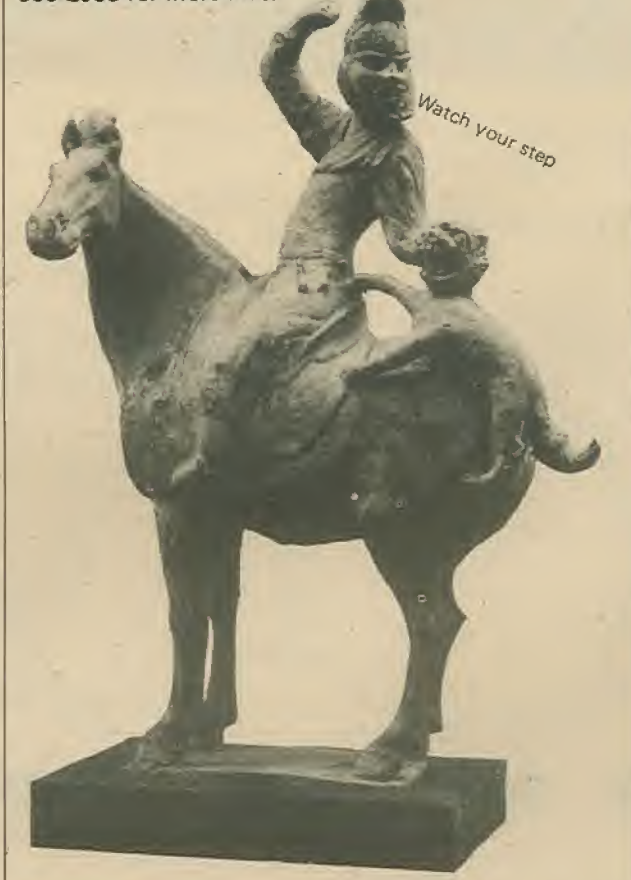
WEEKEND JULY 11-13

"MARSHALL McLuhan: The Medium is the Massage" and high-impact shorts, first of the New Dimensions Foundation film series, July 11-13, 7 and 9 pm, 1736 9th Ave., SF, 661-0600, \$1.50 (also "Finnegans Wake," from Joyce's novel, July 18-20, same time, place, price).

NON-STOP REGGAE is the hot order of the day, with Jamaican tops Toots and the Maytals, with Dennis Brown, the Inner Circle and the Mango Reggae Sound System, July 11-13, 8 pm, Winterland, Post/Steiner, SF, 661-5127 for info, \$6 door/\$5 advance through BASS.

DANCERS THEATER presents "Summer Dance '75," classical to contemporary, July 11 and 12, 8:15 pm, Live Oak Theater, 1301 Shattuck, Berk., 841-5580, donation.

1169 YEARS OLD and still lively, a pottery hunter from the Chinese archaeological exhibit at the Asian Art Museum through Aug. 28, 10 am-9 pm. It's all free, so expect to wait; but instead of standing in line, you can relax in the shade while local musicians sing old favorites. Call 558-2993 for more info.



"ROLLING TONES Berkeley Art Museum Opera 1975," presented by Phil Harmonic and the Nu-Tones, radio, electronic music, video, and live performance, July 17, 2 pm, University Art Museum, 2626 Durant, Berk., 642-1438.

LOVELY Ms. Renée Le Ballister livens up the waterfront with dance performances, music from clarinetist Terry Ludwar, July 18 and 25, 7:30 pm to 9 pm, Ghirardelli Square, Jefferson/Larkin, SF, 282-7904 for info.

TONE-CLUSTER experimenter Henry Cowell, pioneer of modern music, is discussed in a lecture-recital by Joan Squire, pianist, July 18, 8 pm, Oakland Museum, 10th/Oak, Oakl., 273-3009.

BASEBALL SKILLS Clinic, featuring stars from the Giants, for young people aged 9-14, July 18, 10 am, McConnell Field, Arroyo Viejo Park, 7921 Olive St., Oakl., 273-3094.

MINI MOZART Festival presents an evening of music conducted by Sandro Zaninovich, guest artist, July 20, 7 pm, Palace of the Legion of Honor, Lincoln Park, SF, 433-3000.

GRASS IS BLUER when it's played by the Arkansas Sheiks, Phantoms of the Opry, High Country and Lawrence Hammond, July 20, 2 pm, Stern Grove, 19th Ave./Sloat, SF, 558-4728.

POTLUCK Volleyball, bring your friends, food, music, for all ages, organized by Storefront Classroom, 1st and 3rd Sunday each month, 1 pm, Lindley Meadow, GG Park, SF.

NO NEED to talk about it, go see some of the Berkeley Mime Troupe, presenting ".....!" July 22, 11 am and 3 pm, SF Museum of Art, Van Ness/McAllister, SF, 863-8800.

DISCOVER postural integration, a process involving deep connective tissue massage, at a lecture-demonstration, July 22, 7:30 pm, 4053 18th St., SF, 841-6500.

OPEN POETRY reading for women only, bring your work, July 23, 8 pm, First Majority, 2438 Durant, Berk., 526-9270.

RAG ARTIST, David Montgomery, tinkles the ivories in the grand tradition of ragtime, July 25, noon, Cole Hall, UCSF, 500 Parnassus/3rd Ave., SF, 666-2019.

FOUR-WOMAN ceramic and print show by Bay Area artists Anna De Leon, Suzanne Jacquot-Goldman, Eleanore Bender and Eleanor Rappe, starts July 25 through Aug. 31, Tues.-Sun., 11-5, Berkeley Art Center, 1275 Walnut, Berk., 840-4120.

"PEOPLE WATCHERS," a new community news program focusing on personalities rather than issues, features Jim Neidhardt, director/producer/camerman, with Zena Jones, Jessica Epstein and others, Mon.-Wed., Fri., 7:30 pm, Cable Channel 8.

"IRMA LA DOUCE," Shirley McLaine and Jack Lemmon are great together, make this your TV movie night, July 19, 9 pm, Channel 7.

CURRY favor and watch "Shakespeare Wallah," a wonderful film by James Ivory, music by Satyajit Ray, about an English theatrical family traveling and acting in India, July 24, 9 pm, KQED Channel 9.

"PINK FLAMINGOS," starring Divine, the darling of New York, a film extravaganza, July 11 and 12, midnight, Lumiere, California/Polk, SF, \$1.50.

PANDA, an improvisational/mime group, performs July 11 and 12, midnight, Oleg's Garden Room, 1974 Shattuck/University, Berk., 548-6965, \$1.50 to the performers.

STRIKES and women, two films, "I Am Somebody," about a Black hospital workers' strike, and "There's No Hiding Place Down Here," a Southern textile workers strike, sponsored by CLUW, July 11, 7:30 pm, Sanchez School, 325 Sanchez, SF, 647-2855, \$1 donation, childcare available.

MAGIC THEATRE opens new series of one-act plays, "Fear of Heights," by Wynston Jones, Terrence McNally's "Sweet Eros," and Arrabal's "Strip Tease of Jealousy," opens July 11, Thurs. through Sat., 8 pm, Sun., 7 pm, 1618 California, SF, 441-8001, \$3.50.

WEEKEND JULY 18-20

"GESTURES in Red," a one-hour solo dance performance by Douglas Dunn, formerly with Merce Cunningham and Yvonne Rainer, July 19 and 20, 8:30 pm, Margaret Jenkins Dance Studio, 2005 Bryant, SF, 648-5278, \$2.

► **LIVELY ARTS** at the Fifth Annual Summer Arts and Crafts Fair, high quality crafts, entertainment, music, festivities, July 19 and 20, 10 am to 5 pm, Live Oak Park, Walnut/Berryman, Berk., 843-2385.

► **JAGGANATH** Cart Festival celebrating Krishna's pilgrimage to the sea, elaborate parade, exotic fairs, dance, drama, speakers, yoga, and a huge, lavish vegetarian feast for everyone, July 19 and 20, noon to dusk, Lindley Meadow, GG Park, SF, 433-3677 for info.

FOOLS UNLIMITED, Joan Merwin and Celia McCarthy, combine vaudeville, mime, poetry, song and clownery from a female viewpoint, July 18, 19 and 20, 8:15 pm, Live Oak Theater, 1301 Shattuck, Berk., 841-5580, donation.

WEEKEND JULY 25-27

ARABESQUE Concert Dance presents a studio performance, July 25 and 26, 8:30 pm, Smith Studios, 2184 Greenwich, SF, 922-2755, \$2.

"THREE WOMEN," Sylvia Plath's only play, and readings of her poetry, performed by the Women's Ensemble Theatre, July 25 and 26, 8:15 pm, Live Oak Theater, 1301 Shattuck, Berk., 841-5580, \$3.

► **MULTICULTURAL** Festival time, entertainment, crafts, ethnic foods, starts off with "Battle of the Bands" dance, soul versus salsa, July 25, 9 pm to 1 am, \$3; fair and festival, July 26, 11 am to 8 pm, July 27, noon to 7 pm, all at Fair Oaks Community Center, 2600 Middlefield Road, Redwood City, 364-7340, free.

BEST BET of the Concord Summer Festival, Kenny Burrell, the LA Four, Sergio Mendes and Brasil 77, July 25, 8 pm, Concord Pavilion, 2000 Kirker Pass Road, Concord, 682-6770, \$7.50-\$5/\$4 grass seating/\$3 under-17s (see Events, page 27, for complete festival listing).

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City
Of San Francisco

SUMMER SPORTS IN THE CITY

BY KATHIE SALTZSTEIN AND ARLENE BLUMBERG

Aquathenics? Nerfball? Parcourse? If baseball puts you to sleep in the top of the first inning, consider the vast range of alternate activities this summer for spectators and participants alike.

Lessons and classes

Learn to Juggle. Come with something to juggle, and the experts will show you how, every Saturday, 10 am until 2 pm, in the meadow east of the conservatory, Golden Gate Park, weather permitting. The Circus of the Spheres sponsors these free lessons. Call: 626-9025.

Tap Dancing. The beginning class promises to teach you to shuffle, flap, cramp roll, riff, ball change and combine basic tap steps to make routines. If these are old hat to you, you're ready for the intermediate-advanced class, where you'll come out knowing pick-ups, wings, the soft shoe, a buck and wing and rhythm-blues. July 14-18, beginners: 9:15 am - 12:15 pm, intermediate-advanced: 10 am - 11 pm, New Dance Workshop, 6371 Telegraph Ave., Berk., \$25. For information: 843-3973.

Tai Chi Chuan classes. Combining "discipline of body and mind through the harmonious sequence of movements and meditation," Master Choy will teach these classes at the Chinatown YMCA, 855 Sacramento St., beginning July 10. \$55/three months of lessons. Call: 982-4412.

Karate. The art of self-defense, taught by Richard Kim. Beginners: kids, 5 pm - 6 pm, Mon. and Thurs.; adults, 6 pm - 8 pm, Mon. and Thurs. Black belts: Sat. 9 am - noon, at the Chinatown YMCA, 855 Sacramento St., beginning July 10. \$35/three months of lessons. Call: 982-4412.

Sports Night for Women. Basketball, volleyball, badminton and exercise programs for women only at the Upper Noe Recreation Center, Day/Sanchez, SF, 7 - 9:30 pm, Wednesdays, free.

Folk Dancing in the Sierras. What better back-drop for folk dancing than the majestic Sierras? The Berkeley Tuolumne Family Camp offers this and more—hiking, fishing, swimming, volleyball, campfires — from July 12-19, at the South Fork of the Tuolumne River, near Yosemite Valley. Call: Berkeley Vacation Camps, sponsored by the Berkeley Recreation, Parks and Community Services, 644-6520 or write them at 1835 Allston Way, Berk. Rates: Adults: \$10.20 to \$11.80 per day; children: \$5.95 to \$9.35 per day.

Aquathenics. A cool place for an exercise class: the Diamond Heights Recreation Center swimming pool, Oakland. These co-ed classes meet Mon. and Wed., 6:30 pm - 7:30 pm. Sign-ups at the beginning of each month, \$10/for eight lessons. For information: 531-9971.

Offbeat

Hang-Gliding. If you've been at the beach at Fort Funston, near the Golden Gate Bridge in SF, you may have been lucky enough to have seen people attached to kites swooping above you. You probably wanted to know how to get in on the fun.

Emphasizing their "no mishap" record, the Chandelle Corporation will teach you how to hang-glide. "If you can ride a bike, you can hang-glide," they say. The regallo, or sail, is a delta-shaped kite with fixed wings, controlled by your weight shift. Suspended from a harness beneath the kite, the glider begins by running along a beach, or a hill; the wind lifts you up, and you're flying!

They'll teach you about winds and currents, and safety conditions, and how to stay in the air indefinitely, at speeds of 20-35 mph. Chandelle Sky School, 2123 Junipero Serra Blvd., Daly City, 756-0650. Lessons are \$37.50. Free introductory lesson, Fridays, 7 pm.

Ballooning. Bay Area balloonists will take you above the earth in a giant — 7 stories high when inflated — colorful balloon. You are in the gondola below, enjoying this bird's-eye view. The cost is high but must be worth it: \$50/hr. in Napa, with Steve Fratini, an FAA balloon pilot (707-226-5860). He'll teach you how, for \$600/10-15 hours of lessons. In Menlo Park, Deke Sonnischson, also an FAA balloon pilot, takes folks for half-day rides above Morgan Hill and Hollister for \$90 per person. Lessons also available through his Daedalus School of Free Ballooning, PO Box 2247, Menlo Park, 323-2757.

Sky Diving. Off you go into the wild blue yonder after training from 8:30 am to 6 pm on a Saturday at the Oakland airport. On Sunday morning, you'll meet at the Antioch drop zone for your big jump from a Cessna 182. The price is \$60 for training and one jump with all equipment furnished. Your jump will



Samoan cricket is played Saturday afternoons from 10 am to 3 pm (May through August) at the Crocker-Amazon Park (Geneva/Moscow, SF). Played amid the music of ukeleles, guitars and a constant drumming on oil tins, the game is similar to baseball and English cricket but has its own distinctive and sometimes confusing rules.

be a static line, with the chute opened from the airplane. So even if you freak out or faint, you'll get down safely. You have to make five static line jumps before you advance to a free-fall (where you pull your own rip-cord). Keep smiling. Steven's Para-Loft, Bldg. 727, Oakland International Airport, 569-5358.

Windsurfing. If you like to sail, but are frustrated by temperamental winds and the hassles of rounding up a crew, windsurfing might be the sport for you. Attach a sail to a surf board, put it in the water, and you're windsurfing. The Bay-Surf Windsurfers will take you from flat water sailing at the Foster City Lagoon to the more difficult waters of the Bay. Lessons: private: \$20 for two hours, group: \$30 for two three-hour lessons. Rentals: \$3.50/hour if you've taken a lesson, \$2/hour if you pass a windsurfing test. Bay-Surf Windsurfers, 940 Cotton St., Menlo Park, 323-7257.

Windjamming. A sail on three wheels, this light craft can go 60 mph through parking lots and on tracks. Easy to carry, easy to set up; perfect for seasick sailors. A regatta is scheduled for July, in Golden Gate Fields. Information and equipment: Manta Products, 1647 E. 14th St., Oakland, 563-1500.

Scuba Diving. Scuba (stands for Self-Contained Underwater Breathing Apparatus) is neither a casual nor inexpensive sport. You'll have to buy your own mask, snorkel, fins, etc. for about \$80. Three successful ocean dives are required to get your NASDA certification which enables you to fill and rent tanks anywhere in the world. Stan's for Sports, 3rd/Grand, San Rafael, 454-5831.

Whippet Racing. A whippet is a small greyhound, 21 inches high; it races courses — the record is 11.2 seconds for 200 yards — and also appears in dog shows. There are two

whippet clubs in Northern California with events scheduled every weekend. For information: Jean Bailant, 707-422-1880, ext. 55.

Parcourse. Get in shape with this outdoor exercise system that incorporates jogging and calisthenics at Mountain Lake Park, Lake/9th Ave., SF. The instructions are graded for beginning, intermediate, and advanced levels of fitness. It's free, and it's always open. Call: Pete Stockard, 563-8484.

Foot Race. Marin County's equivalent to SF's Bay-to-Breakers foot race is held this year on Aug. 24. The route takes you from the center of Mill Valley, through Muir Woods, around the slopes of Mt. Tamalpais, to the finish line at Stinson Beach. The application warns you that the race is "over rugged, narrow, unpaved, mountainous, rocky, steep, twisting terrain, not designed for running or for crowds." Last year there were over 1500 participants. Best recorded time: R. Elijah's 46:08 minutes in 1971. For application, write, Mill Valley Jaycees, PO Box 30, Mill Valley. Entry fee: \$3 before Aug. 17. Handicaps according to age, weight, sex; trophies for all categories. For more information: 388-2112.

Sports for children

Learn to Swim. Classes for 8-12 year-olds who are at least four feet high. Classes last one week, registration is every Monday. Chinatown YMCA, 855 Sacramento St., July 21 is the beginning of the last session. \$2.50/session, free if your income is \$4,000/yr. or less.

City Wide Sports-In. Rounds of four-square, dodge ball, kick ball, relays, and swimming for those 12 and under: Aug. 29, 10 am - 3 pm, Rossi Playground (Arguello/Edwards). Register at a nearby playground or recreation center, free.

Checkers Tournament. Practice your strategies, and sign up at your local playground or recreation center for the division play, Aug. 15 at 1:30 pm, in your neighborhood. Finals are at the Recreation Arts Building, 50 Scott St., 1:30 pm, Aug. 22, free.

Nerfball Contest. Nerfballs are made of a light, spongy rubber, shaped into footballs, basketballs, baseballs and even small cars. They are lightweight and can't cause much damage to people or objects. A pentathlon for nerfballers, measuring accuracy, speed and agility at obstacle courses, is scheduled for August. Call the SF Parks and Recreation, 558-4089, for information.

Tennis Extravaganza. The young set that has been enrolled in tennis classes this summer will compete in skills contests and mini-tournaments in this one-day affair, Aug. 12. Participants must have taken the city's lessons this summer. Golden Gate Park Tennis Courts. For information: 558-4054.

Youth Karate Kata Competition. Over 200 kids, ages 9-16, enrolled in the Zen Bei Dut-Oku-Kai style of karate classes will compete at Portola Park Gymnasium, Felton/Holyoke, July 20, noon - 5 pm, free.

Jesse Owens Jr. Track Meet. The boys' qualifying meets will be held on July 18, the girls' on July 21, at Kezar Stadium, Golden Gate Park, Gate 3, 11 am. The deadline for entering was July 7, but spectators are welcome. Events include running, relays, and softball throws. Finalists go to Houston, Aug. 16, for the Inter-city Championships.

Chess Tournaments. Entries are due by July 17, divisional play begins August first at four recreation centers around the city. Chinese, Portola, Sunset, Glen Park. Champion play-offs: Aug. 8, Recreation Arts Building, 50 Scott, SF, 10:30 am. Call: 558-4054, or local playground or recreation center.

The urban angler

BY CATHY LUCHETTI

The shark hit the deck with a thud. I watched, astonished, while several members of the Wo family alternately beat it on the head, disengaged the hook, ran a metal rod through its gills and lopped off the dorsal fin. Other sharks had been caught up and down the Berkeley Pier earlier in the day, only to be thrown back in disgust. Obviously, the Wos knew something about sharks that the rest of us didn't.

Sam Wo, the eldest son, readily admitted they had a corner on the shark market. "These crazy fishers here throw the sharks back," he told me. The Wos have at least ten methods to prepare shark and couldn't imagine why others didn't do the same.

Like many others who fish every day from the piers that jut into SF Bay, the Wos were fishing to supplement their family's traditional diet.

Li Hosada is a recent arrival from Japan who fishes the pier daily because neither he nor his family can tolerate the smell of thawed or packaged fish. Even "fresh" fish from the Chinatown markets is too far gone. "When I catch fish," he said, "I keep it in a bucket of water until I'm ready to eat. Then when I'm ready—it's ready."

I noticed that he also had a good-sized collection of rock crabs, snared in a collapsible metal trap that springs closed when hauled to the surface, hopefully with a Dungeness crab inside, but often not. Rock crabs are small, spidery and usually regarded as too much trouble to eat. But it is true indeed that "one man's bait is another man's dinner," and he, along with the Filipino, Korean and Chinese families on the pier, made ready use of whatever they found.

Sherman Jones seems to fish more out of habit than necessity. A member of the Chicahominay tribe, one of the last surviving branches of the Iroquois nation, Jones tells me, "In Virginia we fish every

continued next page

continued from previous page

morning for shad, every afternoon for channel bass. But the fish here, . . . they're not biting good. Pollution, I guess." He adds, "Man is fouling his own nest." He lobs a long, expert cast into the water with a pocket reel the size of a handgun. He seems to get as much distance as the bigger rigs I see up and down the pier.

Also strongly rooted in the fishing tradition are many blacks who immigrated to California from the South. They see the abundance of catfish in Suisun Bay, San Pablo Bay, Carquinez Straits and Honker Bay as a means of putting extra food on the table. Catfish has long been considered as "soul food" but shunned by many because they feed from the bottom of rivers and lakes. "It's a bottom feeding fish, of course," says Clifton Wase of Pittsburg, "but then, so is the sturgeon."

No one goes home empty-handed from the piers. A Japanese woman roaming the San Francisco marina collects bullheads and anchovy before other fishermen can throw them back. She dries them in the sun, toasts them in salt and uses them as a snack, or as a base for fish broth. A wino from Aquatic Park moves up and down the same pier, dragging something on a long rope over the side. It's a home-made grappling hook, which he proudly exhibits along with the day's catch: three sinkers, one No. 6 hook and a couple of yards of line. The bait shop gives him a dollar for the lot, and this comprises his income for the day.

No fishing pier is complete without its senior citizens. They come en masse, each with a complete fishing rig, a folding chair, lunchbox, blanket, radio and thermos of hot coffee. They come before the tide is in and wait patiently until late afternoon, when the tides bring in a fresh infusion of surfperch, jacksmelt, flounder, bass and crab.

There are first-timers, too, like the lady trying to thread her hook with frozen bait that keeps breaking into tiny pieces. They are tolerated fondly by the old-timers, along with any children that happen to be around. In front of me a little girl on a unicycle skids to a stop inches away from an empty perch head—everyone laughs.

Saltwater fishing

The sea attracts as many types of fisherpeople as there are fish. All have their "secret" method for landing the



Red snapper, bass, perch—it's all in a day's catch at the Berkeley Pier.

"big one." Here are some of the choices:

Fishing the surf. Surf perch, jacksmelt, croaker and flounder lurk just beyond the closest breakers and can be brought in with even a simple handline—a nylon line with hook and sinker. The big striped bass, however, usually cruises further from shore; it can be approached only with heavy duty, expensive equipment and a lot of experience. Surf fishing takes place all year long, but the calmest spell is in early spring, or late fall, before the northwestern winds spring up. Thornton Beach, Point Reyes National Sea Shore and Tomales Bay are all excellent places to begin. For smaller fish, a hand line, small No. 8 hook and a cut-up mussel, abalone, squid or sand crab will give you a good start.

Rock fishing. Sturdy legs, unusual agility and an endless supply of bait are prerequisites for rock fishing. Casting must be timed exactly to the action of the surf in order to find the most promising holes. For this you'll need a copy of the tide tables (free in all bait shops) and a predator's reflex to get your hook in the right place at the right time. Expect to be plunged up to the knees in returning surf at least half of the time, and to spend the other half replacing bait, tackle and line that is irretrievably tangled in the kelp. But if you persist, the rewards are fat ling cod, striped seaperch, rockfish and cabezon in the summer, and kelp green-

ling and seaperch during March and April. A hint: instead of losing one sinker after another, use old spark plugs or tobacco bags filled with sand. Also, if you do catch cabezon, make sure to clean the females well. The eggs are mildly poisonous. Stinson Beach, McClure's Beach, Point Reyes and the southern end of Thornton Beach are all prime rock-fishing areas.

Jetty fishing. Sandy-bottomed inlets with a rock projection offer the sites for jetty fishing. The fish swim in and out among the rocks, with large fish waiting coyly on one side, hoping to surprise a smaller fish as it turns the corner. After a time they all switch sides and repeat the game from the opposite direction. Fortunately, you don't have to figure out this procedure but merely have to bobble your bait over the cavorting fish, who will no doubt find it irresistible. A floater on the line keeps the bait from sinking into the kelp and becoming tangled and lost. You probably should worry about the waves, which often seem to rise up out of nowhere to sweep you off the jetty. It's a good idea to stand back and watch the sea's rhythm for 20 minutes before walking out on the jetty. This gives you an idea of how high the largest wave of each series will be; if it covers the jetty, you'd better look elsewhere. Bodega Bay is an ideal spot for jetty fishing, and you may net white seaperch, starry flounder, striped seaperch or walleyed seaperch.

Pier fishing. The only piers officially called "public" are at Paradise Cove in San Francisco (Aquatic Park, in the Marina) and the Berkeley marina. Fort Baker is also open to the public, although the lighthouse and posted areas are off limits. Technically, you don't need a license to fish from public piers, because they are over water, not land. But here's the catch—the minute you return with either your fish or your gear, you are liable for a heavy fine (\$25-\$500).

Pier fishing is a gentler sport than rock and surf fishing. You can use a wider variety of baits, from pile worms and shrimp to sand crabs, dough balls, salmon eggs, mussels and maggots. **Ocean fishing.** Some think the salmon is merely a big fish that happens to spawn upstream in rivers. To others, it is a challenge greater than Ahab's white whale. But regardless of individual opinions, the salmon is still a fish you must look for in order to catch, and the phone book is filled with charter companies that will assist you to this end. Chartering an entire boat for your party will cost about \$18 multiplied by the capacity of the boat—except on weekdays and the quiet season when you should be able to negotiate a better price. However, a slightly scaled-down version of the deep sea experience can be had at Half Moon Bay, where Captain John Gardner's Princeton Fleet (726-2913) will take you out at 7 am, returning at 2 pm for only \$10 per person without bait or tackle rental. You probably won't catch salmon, but huge red snapper, bluefish and ling cod offer ample compensation. Salmon charter boats are year round: Muni Bait and Sport, Polk/North Point, SF (673-9815) and Berkeley Marina Sports Center (849-2727).

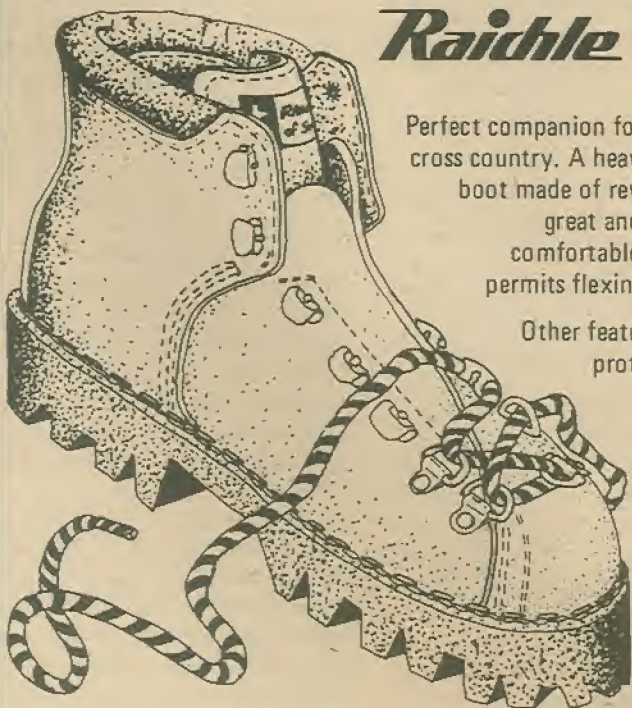
Lakes, streams and reservoirs

Some of the best fishing in the area might be at the end of your own block. Trout, bluegill, crappie and an occasional black bass inhabit many of the area's local lakes, where fishing is allowed from dawn to dusk for a nominal entrance fee.

Note: A California fishing license is needed for most kinds of fishing in the state. The fee is \$4 per year; \$9, if you intend to catch salmon, bass or trout. Licenses are readily available at bait shops and sporting good stores.

Lake Merced. Coastal California's most accessible trout fishing lies in the southwestern section of San Francisco, four

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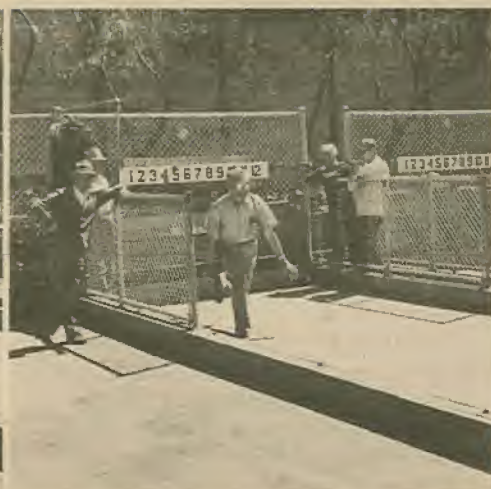
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Bocce ball, the Italian version of bowling, is played in San Francisco's Aquatic Park Beach (Van Ness) on courts made of oyster shells, sand and clay rolled hard and smooth. You can see the more sedate English lawn bowling played daily on well-manicured grass courts near the tennis courts in Golden Gate Park, or at Lakeside Park in Oakland, or

at 2270 Acton St., Berkeley. SF's Club de la Boule d'Or plays Petanque, the French version, on a rough, undefined field weekend afternoons in Golden Gate Park. Call Jacques Biscay, 346-7913 for details.

blocks from the ocean, behind the zoo. It is Harding Park's Lake Merced, where 50¢ will buy you fishing-from-the-shore rights for a day and \$2 will take care of the entire year, provided you already have a valid state fishing license.

Once the home of murky carp and sea lions from the beach, the lake now hosts a full supply of fingerling trout, rainbow trout and an occasional Eastern brook trout. Fishing is done by trolling (dragging a baited line behind the boat) on the lake or by casting (dropping or throwing a line) from any of the small piers that circle the beach. A rowboat rents for \$1.25 per hour, with a \$2.50 minimum and \$10 deposit.

Izaak Walton once said that trout "bite not from hunger but wantonness" and Lake Merced proves him true. The fish fly after anything: sand crabs, meat, pile worms, ghost shrimp, salmon eggs, maggots and bugs of all kinds. Bait is also sold behind the counter at the lake's boat-house but the Sugareo (sugared eggs) are \$2.10/lb. and a high-grade Russian caviar would cost less than the Balls O' Fire Cheese Giants, which are sold at \$3 per 1½ oz.

Lake Merritt. The most you can expect here is a bony sculpin or two, an occasional bass that has lost its way and wriggled through the sluice from the estuary, or a poor quality jacksmelt. But the vista is pleasant and kids enjoy fishing for bait. Think twice before eating your catch, however. The water surface registered 80% tire rubber according to the Lake Merritt naturalists, due to the fact that 18 storm drains allow rainwater from the street to pour into the lake.

Lake Chabot. This lake lies one mile east of San Leandro, costs 75¢ per day for those over 16 and provides good trout fishing in winter and spring. It is also stocked with warmwater fish: Black bass, crappie, bluegill and channel catfish.

Alameda Creek. Walk-in fishing is permitted here, although the access is through privately owned land. Portions of the stream have warmwater fish, and it is seasonally stocked with trout in the Niles Canyon area. Stocking, however, is sporadic so check first with Dan Frank, the game warden (791-1792).

Clamming, crabbing, even abalone

Just as fish inhabit the water, bivalves (mussels, clams, abalone) inhabit mud and rocks beneath the sea. Anyone who has checked the price of these delicacies lately can tell you if it's worth the trouble to catch your own.

Clams and mussels. Clams are bivalves, or aquatic animals with double shells. Bivalves dig mud and grit, which is why the sandy mud flat areas around Tomales Bay, Dillon Beach, Bolinas Bay and, further south, near Ano Nuevo Point and the pier at Capitola, are perfect burrowing spots for the common littleneck and its more elusive brothers and sisters, the gaper and Washington clams—not to mention a geoduck or two and the basket cockle. You can dig for littleneck clams at low tide, in gravelly areas, but only if they exceed 1½ inches in size. A shovel or hand trowel works well. A heavy hooked rod brings gaper and Washington

clams to the surface with a series of jerks. Look for the bubbles of the siphon hole, then push the rod down the hole and hook it under the clam. There's a clamming barge that operates out of Dillon Beach; be sure to bring your fishing license along because without it you're liable for a stiff fine.

Vitamin-rich mussels are easy to spot. They cling tightly to rocks in large, lumpy colonies which you can pry apart at low tide with a tire iron. Give them a good scraping with a wire brush and wash them several times. After draining for half an hour they're ready to eat—providing they weren't gathered between May and October. During the summer they fall prey to a mysterious "red tide" that contaminates plankton, which in turn is filtered through the mussel's digestive tract. Clams are also affected but you can eat them anyway after cutting out the dark portion. For further information, contact the San Francisco Department of Health (644-6510). Mussels make good bait, however, and Mussel Rock, at the lower end of San Francisco's Thornton Beach is a good place to find them.

To catch a crab. Crabbing calls for a single piece of equipment: the crab trap. It can be a spring-operated mesh pyramid that flattens out on the ocean floor and springs back into shape when hauled to the surface—or a circular trap made of fiber mesh. The metal "star trap" costs about \$7 but rusts easily. The fiber traps are made locally and sell for around \$8. Check Modern Bait and Tackle, 2975 Mission St., SF, (824-5450) for an all-round selection. Both traps are baited with calamari, fish heads, entrails or clams—all of which crabs are crazy about. Oddly enough, none of the crabbers I talked to could tell me exactly why they pulled their traps up at a certain time. There is no telltale tug or surface commotion, as in fishing. Rock crabs are the usual catch. Although many people think them too small to eat, others enjoy them. The Berkeley fishing pier, San Francisco Marina and Bodega Bay are all prime crabbing spots.

Abalone. If restaurant prices for seafood enrage you enough to pick up a tire iron and try it yourself, then Tomales Bay would be as good a place as any to start abalone picking. The abalone is not an endangered species. You can find them sporadically up and down the Marin and Sonoma county coastlines, where they grow in large colonies on the undersides of rocks. As soon as the tide recedes, take a tire iron and pry them free, giving them a good scrubdown, washing and draining before eating. You can pick abalone all day for a special \$2 license or use your regular \$4 California fishing license. For details concerning seasons, availability and locations, write the California Department of Fish and Game, Printing Division, Sacramento, Ca. 95814 for Bulletin 118 in the Documents Section (\$1).

How to get there:

SAN FRANCISCO. Thornton Beach is the the southernmost part of Ocean Beach. Drive along the Great Highway to Skyline Blvd. The Thornton Beach turnoff

is three miles further. Mussel Rock is at the end of Thornton Beach, five miles along the state park road.

ALAMEDA COUNTY. Lake Merritt is in downtown Oakland, three blocks north of the Lake Merritt BART station, at the junction of Grand Avenue and Foothill Blvd. Lake Temescal is in North Oakland, under the freeway crossover of Highway 24 and the Warren expressway. Take 24 to the Broadway turnoff and continue north on 13 until the Temescal turnoff. Alameda Creek is north of Fremont. Take 580 to Hayward and 238 to Niles Canyon Cutoff. That's where the fishing begins.

MARIN COUNTY. The first two stops after crossing the Golden Gate bridge are

Fort Baker and Paradise Cove. For Ft. Baker, turn west after the Vista Point onto the Ft. Cronkite Military Reserve and follow signs to the beach. For Paradise Cove, follow Hwy. 1 to Tiburon, go east on Tiburon Blvd. and south at Paradise Drive. Stinson Beach, Bolinas, Point Reyes, Tomales Bay, McClure's Beach and Dillon Beach all lie to the west of the Tamalpais Valley Junction on Highway 101. From the junction, follow Route 1 heading north through Olema to Tomales, as far as Bodega Bay, in Sonoma County. At Point Reyes Station, Route 1 continues to Dillon Beach and Bodega Bay. Turn west to reach Point Reyes, Tomales Bay and McClure's Beach.

Two wheels are better than four

BY MICHAEL E. MILLER

Bicycling can be a dangerous sport. There's always the standard assortment of risks—cars, trucks, buses, dogs, slick streets, sewer grates, potholes—but Pete Peterson, chairman of the East Bay Bicycle Coalition, recently discovered another threat: arrest and jail.

Peterson, along with Alex Zuckermann, a member of the coalition's board of directors, rode to Sacramento on June 2 with cyclist Ed Arszman, who planned to continue pedaling to Boston to publicize a movement called Zero Auto Growth. In his pocket, Peterson carried a harmless, pen-sized noisemaker ("Stop/Um") which he took along on bicycle trips to ward off dogs. As he and Zuckermann prepared to board a plane in Sacramento to return to their homes in Oakland, a bicycle wrench in Zuckermann's pocket set off the metal detector, so Peterson, eager to expedite matters, pulled out his Stop/Um and explained the device. The guard allowed both men to board.

Then, as the plane was about to take off, a Sacramento County sheriff's deputy came on board and hauled Peterson away. Zuckermann, shocked and bewildered, flew on to Oakland with their bicycles. The Sacramento sheriff's office, counter to the advice of three FBI agents who were called into the case, booked Peterson on charges of carrying a concealed weapon and possessing a tear gas gun, and the 39-year-old stockbroker spent the night in the Sacramento County jail. The charges have since been dropped, and now Peterson is suing the Sacramento County sheriff's office for false arrest.

The example is extreme, but it demonstrates what seems to be a widespread attitude toward bicycle riders—that they are some kind of nuts, certainly suspicious and probably dangerous—an attitude that the bicycle movements in San Francisco and the East Bay are fighting to overcome in the public mind. The San Francisco Bicycle Coalition and its counterpart in the East Bay have been working since the early 1970s to promote the bicycle as a feasible alternative to the automobile as a means of urban transportation.

"Automobiles are a great social sickness," declares Jack Murphy, executive-director of the SFBC. "The city's out-of-doors is all devoted to cars. You step out-

side a building and you're suddenly in the midst of cars. The streets have been turned over to them in the last 30 or 40 years." San Francisco, with 430 registered vehicles per mile of roadway, has the highest automobile density in the nation. On top of that, 350,000 commuter vehicles enter the city from the outside every day.

A small group of individuals including Murphy founded the SFBC in 1971 to try to combat this galloping automobile strangulation. The coalition has nine member groups, including the Sierra Club, American Youth Hostels, San Francisco Tomorrow and bicycle groups at SF State and City College. One of their long-term projects has been to lobby for the construction of protected bicycle lanes on Market Street from Octavia to Castro when the street is reassembled after the Muni subway work. The plan would limit auto traffic to two lanes in each direction.

At one point in the campaign, coalition members called on Myron Tatarian, director of the SF Department of Public Works. Murphy recalls, "When Tatarian realized what we were talking about he said, 'Why, you just want to reduce auto traffic'—as if we were the Antichrist." But the Board of Supervisors passed a resolution in 1972 to provide for the bike lanes.

At present, San Francisco has four officially designated bike routes: a Civic Center commuter route from the Panhandle of Golden Gate Park to the Civic Center, originally set off by a few painted lines which are now pretty thoroughly obliterated; a route along the Embarcadero to the Golden Gate Bridge, which is only slightly easier to follow than *Finnegans Wake*; a route along Lake Street from Arguello to 23rd Avenue, a fine path for any cyclist who doesn't care to go anywhere; and a route from Golden Gate Park along Sunset Boulevard to Lake Merced, where a gravel path for joggers was paved to accommodate bike traffic, thus pitting the pedestrians against the cyclists.

The SFBC also tries to promote the safety of the bike-riding public. One urban hazard they are working to eliminate is the type of sewer grate with bars that run parallel to the curb. One coalition member took a spill when a wheel on his bike slipped through the bars. With the help of Tom Crawford, a San Francisco attorney and former candidate for the BART board

continued next page



continued from previous page

of directors, the cyclist sued the city for his injuries and the SFBC filed a companion suit to force removal of the dangerous grates. The case was settled when the Department of Public Works agreed to apply for a supplemental appropriation to replace the hazardous grates with safer ones. But only a few were actually replaced before Mayor Alioto deleted the appropriation from the budget, and the SFBC knows of some 500 dangerous grates that still await the unwary cyclist in the gutters of San Francisco.

The coalition occasionally stages public events to promote urban cycling. Members once held a three-way race between an automobile, a streetcar and a bicycle from West Portal to the Transbay Bus Terminal at First and Mission. "Muni refused to cooperate," Murphy recalls, "so we just waited until the L Taraval showed up and our guy got on with a big yellow 3 on his back." Tom Standing, author of *Bay Area Bikeways*, a guide to practical, everyday routes around town, rode the bike and clocked in at 19 minutes; the auto and streetcar brought up the rear at 25 minutes each.

The East Bay Bicycle Coalition shares the expressed goals of the SFBC: to encourage motorists to leave their cars in

favor of bicycles and to look out for the interests of cyclists. As a result of the coalition's efforts, the official Oakland Policy Plan calls for bike paths along the shoreline of the Bay and the ridge of the Oakland hills, with a series of connecting paths through the city.

"One of my great goals is to see people commute to work on bikes," says Alex Zuckermann of the EBBC. "But right now there are two main problems: there are too many cars on the streets and there's no safe place to leave your bike. Every major department store, parking garage and employer should provide bike lockers. We also need good interface with public transit. If buses had bike racks, people would ride their bikes more. If you lived in the Berkeley hills you could ride down to work in the morning, and in the evening when you're tired you could take the bus back up."

The EBBC is pushing AC Transit to expand the schedule of its Pedal Hopper bus, which currently runs only infrequently on weekends. And at the beginning of this year, BART initiated a test program by which cyclists can obtain a permit that allows them to bring their bikes along. So far, however, the program is limited to the hours of 9:30 am to 3:30 pm, and after 6:30 pm, which effectively prohibits any working commuters from trying it. But until automobiles are eliminated from downtown areas, Zuckermann says, bikes are going to have a hard time. State Sen.

Nicholas Petris of Oakland introduced such a bill in the last session of the legislature, but it died young.

"Our streets are constantly being rearranged to handle more auto traffic," says Jack Murphy, "but cars are an obvious physical and economic disaster. Auto traffic constantly increases because it is allowed to increase. I think two-thirds of all car trips could be cut out and everyone would still be just as happy and their lives would be just as full. Half the trips are simply unnecessary in the first place, and a lot of the rest could be done by other means of transport. We're not saying you should run out and paint bike lanes on every street. But if you could just take the existing street space and organize it to account for bicycles, that would be enough. There would be less smog, less noise, and more people would ride bikes."

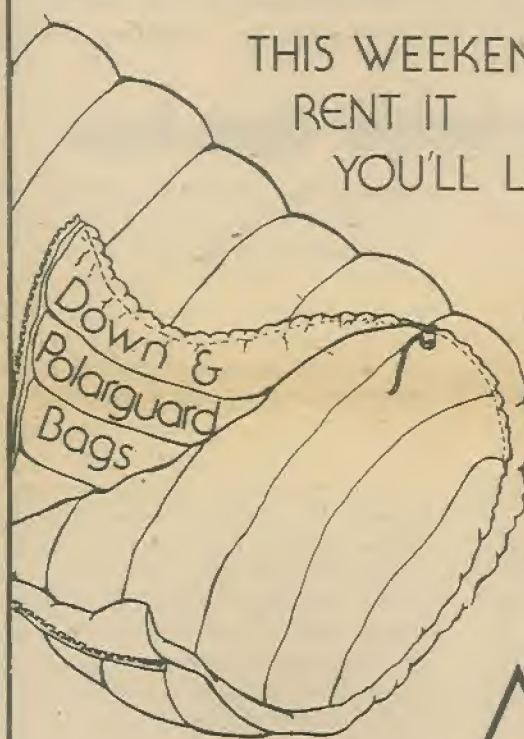
Where to go

San Francisco Bicycle Coalition, 1405 7th Ave., SF 94122; 664-8193. Meetings the second Thursday of each month, 7:45 pm, at Laguna Honda School, 1350 7th Ave., SF. Dues, \$2/year, includes newsletter (published irregularly).

East Bay Bicycle Coalition, 600 16th St., Oakland 94612; 893-3374. Meetings the second Friday of each month, 7:30 pm, at the San Leandro Public Library, 300 Estudillo, San Leandro. Dues, \$5/year, includes bimonthly newsletter. ■

Martin Russell commutes daily from Mill Valley to San Francisco.

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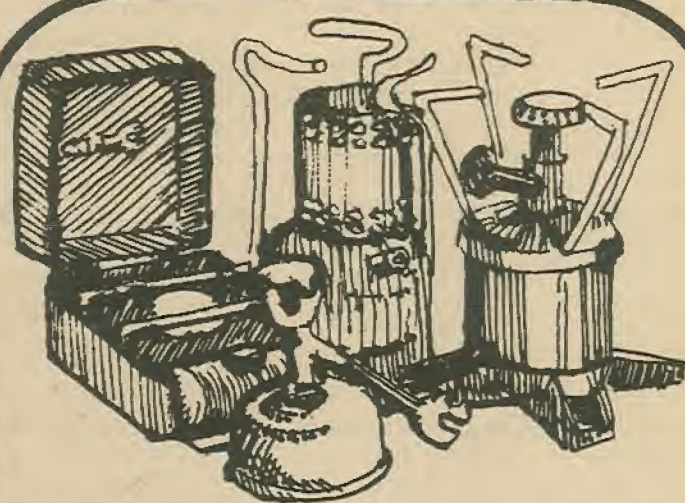
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The good, the bad, the ridiculous



Allan Nicholls picks and croons as Cristina Raines rambles around from bed to bed.

Nashville

Directed by Robert Altman, screenplay by Joan Tewkesbury. At the Northpoint, Powell/Bay, SF.

Robert Altman's "Nashville" is a poetic contemplation of the ordinary. It tells, fleetingly, the stories of 24 people who all have some connection with the country and western music industry, based in Nashville, and who are all drawn to the film's climactic political rally boosting the presidential candidacy of an unseen populist politician named Hal Phillip Walker. Except for one irrational act of violence which erupts at the Walker rally, nothing especially dramatic happens to any of the characters during the five days which comprise the time frame of the film. Altman eschews dramatization here, even more emphatically than he has in such relatively unstructured works as "M*A*S*H" and "McCabe and Mrs. Miller." It is the plan of Altman and his screenwriter, Joan Tewkesbury, to pick up the lives of their 24 characters wherever they happen to intersect, but Altman and Tewkesbury don't build the scenes into an artificial structure. The scenes simply flow, one into the other, like a force of nature, like a warm, clear river.

Altman's loose, almost free-association method is deceptively simple, and in a commercial market, potentially dangerous because it makes the audience work. It asks us to see and hear for ourselves. Our attention isn't coerced; we have to discover what is important for ourselves, and, in an Altman film, that isn't always easy because the scenes flit by, and we have to pick up their meaning on the fly. "Nashville" falls apart in the few scenes where Altman makes his meanings all too obvious, where he piles on the irony like a 12-year-old writer struggling to say something significant and grown-up. These scenes almost all involve Geraldine Chaplin as a fatuous British reporter, "Opal, from the BBC," as she identifies herself. Poor Chaplin, she is made to say things like "Oh, I'm sorry, but I make it a practice never to gossip with servants." Such awkward scenes are rare in "Nashville," however. The film is otherwise full of lovely, quiet scenes that float back into the memory days after one has seen the film. Of these, I think particularly



The show must go on: Allen Garfield tries to calm the audience after his ailing wife, a country music star, returns to the stage and promptly flips out.

fine are those which involve Ronee Blakley as Barbara Jean, the queen of the Nashville music world, who has been performing for so long that she no longer possesses any sense of who she is, any sense of a private self; also notable are the scenes concerning Lily Tomlin as the only white singer in a black gospel choir and the mother of two energetic, deaf children.

What holds these scenes together are Altman's feelings about Nashville, which he sees as the symbolic capital of the American heartland. In Nashville, Altman hears America singing. The film opens with Henry Gibson, playing the self-impressed country and western star Haven Hamilton, singing his new bicentennial anthem: "We must be doin' somethin' right to last two hundred years." The film ends after an assassination at the political rally with Barbara Harris leading the assembled crowd in a ritualistic chant: "You may say I ain't free/But it don't worry me." It is the notion of American

freedom inherent in these two scenes that propels Altman's film.

For Americans, Altman seems to be saying, freedom means individualism. There is no sense of community in Altman's America, not even in Altman's Nashville. His C&W singers sing about the roots from which they grew, but these roots are mythological. In America, nothing is firmly planted. Everything is mobile, hopefully upwardly mobile. "You just remember," one of the singers tells a young boy in the audience, "anybody can grow up to be president of this great country of ours." The only character in "Nashville" who has any real sense of social order is the odious Opal, who doesn't gossip with servants. The only order Altman's other characters understand is the order of stardom. The only public space they know is the performer's space. Their only public persona is the public "I," the famous name, the celebrity. That is the nexus between politics and show business in Nashville. Hal Phillip Walker is never seen—his slogans are blared out from sound trucks by a disembodied voice, but Walker's important, his name is recognized, and that's what counts. The right to be a star, to be somebody, to make it—this is the only right that Altman's characters care about. It is the essence of their freedom.

Tell Altman's characters that in their "free" society, in their reckless pursuit of recognition by the crowd, they are likely to lose any real sense of personal identity—and they'll just shrug it off. "You may say I ain't free/But it don't worry me." Like the poor people who resented George McGovern's proposal to limit inheritable wealth to a mere half-million dollars, Altman's characters believe passionately in the American dream of fame and power. Drive, determination, push, will, aggressiveness—call it what you want, it's what Americans have been doing right for two hundred years, as well as being our undoing.

The greatness of Altman's work in "Nashville" is in his ability to see that what is ugliest about the American character is also its principal strength. "Nashville" is at once unsentimental and affectionate, sympathetic and cruel, funny and terrifying, and maybe the only bicentennial epic to see America whole.

Love and Death

Directed by Woody Allen. At Regency II, Sutter/Van Ness, SF; Berkeley Theatre, Shattuck/Haste.

"Love and Death" is Woody Allen's L venture into the terrain of Tolstoy and Dostoevsky. Much of the movie is given over to parodies of unnecessarily serious philosophical inquiry, and this puts the film beyond criticism by making any attempt to analyze the sources of Allen's humor sound exactly like the intellectual cant "Love and Death" so effectively sends up. One could, for example, analyze the way Allen gets laughs by turning a classic dramatic situation into a show biz cliché. He has Napoleon played, for example, by an actor impersonating Marlon Brando. One could make such an analysis, mind you, but, not wanting to appear a fool, I would personally never advance such a thesis in public. Suffice it to say that "Love and Death" blends the comic consistency of "Sleeper" with the manic intensity of the best parts of "Bananas." To put its value beyond question, "Love and Death" also contains two of the most outrageous ethnic jokes anyone has told in years.

The Fortune

Directed by Mike Nichols. At the Metro, Union/Webster, SF; Century 21, Nimitz Fwy., Oakland.

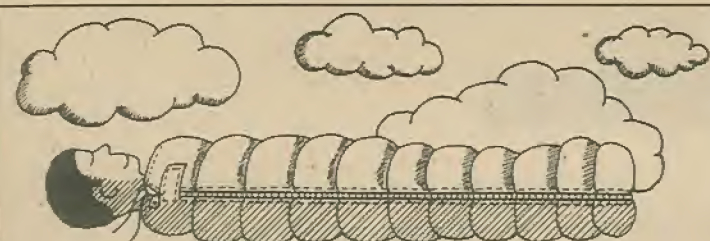
"The Fortune" is Mike Nichols's attempt to outdo Chaplin's classic black comedy "Monsieur Verdoux." Both concern the efforts, finally unsuccessful, of gold-digging husbands to knock off their innocent but devastatingly wealthy wives. The difference between the two films lies in the underlying attitudes of the filmmakers. Chaplin, at heart a sentimentalist, had M. Verdoux proceed out of love for his first wife and son whom he had somehow to support, and this made Verdoux's crimes seem almost justified. On the other hand, Nichols, a cynic at heart (if that isn't a contradiction in terms), can't think of anything but the love of money to justify the criminal intent of his heroes, played by Warren Beatty and Jack Nicholson.

Some of the film is even funny, but ultimately the whole enterprise reminded me of my feelings about dried liver—I know there are plenty of good things in it, but if it's just so distasteful, why bother?

Once Is Not Enough

At Cinema 21, Chestnut/Steiner, SF; Empire, West Portal/Vincente, SF; Showcase, Broadway/51st, Oakland.

"Once Is Not Enough," or, to be completely accurate about the picture's title, "Jacqueline Susann's Once Is Not Enough," is so completely trashy that it's irresistible. A has-been Hollywood producer marries the fifth richest woman in the world in order to get the money to keep the heroine, his beautiful, virgin daughter, in a posh Swiss hospital where she is trying to recuperate from a posh Swiss motorcycle accident. Returned to New York after her umpteenth operation, the heroine is set up as a patsy for the most eligible stud in Manhattan by her stepmother, the fifth richest woman in the world. This, you see, is really to get the stud out of the way because he is paying too much attention to the fifth richest woman's lesbian lover, the famous European actress Karla, who, we are told, is an even bigger recluse than Garbo or Howard Hughes. The heroine ends up in Hollywood with a macho-but-impotent Pulitzer Prize-winning novelist. He breaks off the romance, telling the heroine that they had something once . . . But once is not enough, she says. Further comment is unnecessary.



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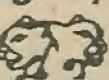
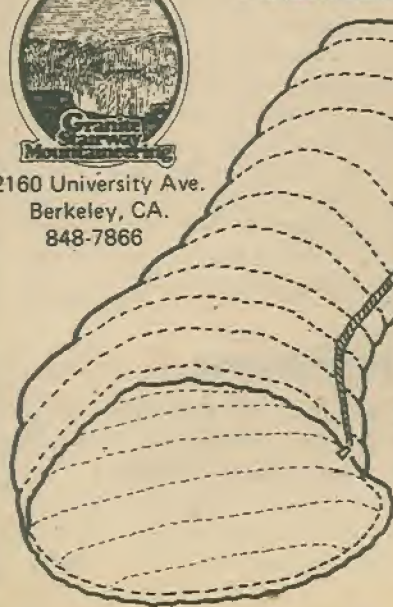
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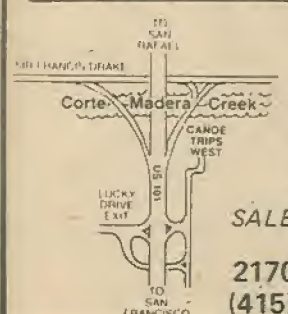
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MINI-REVIEWS

THEATER

"BEACH BLANKET BABYLON GOES BANANAS", Club Fugazi, 678 Green St., SF, Wed. through Sun., 421-4222.

Carmen Miranda meets Mr. Planters Peanut in this splashy bombastic lampoon of a show. The good-natured talented cast buffoons all forms of music from grand opera to grand ole opry with some blues, rhumba and rock thrown in. Gloriously excessive music, songs and dance with outrageous costuming.

BERKELEY SHAKESPEARE FESTIVAL - John Hinkel Park amphitheater, Southampton Road off The Arlington, North Berkeley, Thurs. through Sun.

"Twelfth Night" is joined by "As You Like It" and "Richard III" to fill out the summer repertoire of the Berkeley Shakespeare Festival. Dramatically spotty but convivial outdoor theatre in a beautiful but chilly hillside amphitheater. Collective Shakespeare.

BULLSHOT CRUMMOND, Low Moan Spectacular, Hippodrome Theatre, 412 Broadway, S.F., Tues. through Sun.

Will that plucky Captain Crummond outwit those dastardly foreign scoundrels? Tune in to this slick quick pre-WWII vintage melodrama and find out. High camp satire. Jolly good show.

"THE EMPIRE BUILDERS," by Boris Vian, San Francisco Actors Ensemble, 2940 16th Street, SF, Thurs. through Sat., through Aug. 2.

Heavy on the existentialism. A bourgeois home is attacked by mysterious noises causing the family to flee for safety farther and farther upstairs until they ultimately end up in the attic. They are accompanied by an omnipresent smurz—a mummy-like creature that everyone thrashes and whips on whim. If post-war absurdist nihilism is your bag, then you'll be engrossed by the well-written dialog and fine performances in this somewhat abstruse Gothic play. Reliably high-caliber theater for a low price (\$2, \$3).

EVOLUTION OF THE BLUES, On Broadway, 435 Broadway, SF, Wed. through Sun.

Oscar Brown Jr. replaces Jon Hendricks in a big, beautiful show that includes music, dance and poetry. Epic black history.

IMPROVISATION, INC., 149 Powell, SF, Fri. and Sat., 8:30 pm.

Spontaneous and semirehearsed improvisation. This alert group uses topical material and draws on audience suggestions.

"IT'S COOL IN SAN FRANCISCO" Les Nickettes, Mabuhay Gardens, 443 Broadway, SF, Mon. and Tues., BASS.

A raunchy, mildly satiric review from an all-female cast musically backed by Charlie Hitchcock and the Heroes. The show is never the same twice, but sample topics are cosmic consciousness, welfare and the ghetto. Songs include bad-taste goodies like "Sex Offender" (to the tune of "Hey, Big Spender"). To their fans, Les Nickettes are becoming a San Francisco institution.

LASERIUM, Morrison Planetarium, Golden Gate Park, SF, summer schedule: Mon., Tues., 5, 7:30 and 9 pm, Fri., Sat., Sun., 5, 7:30, 9 and 10:30 pm, open run, BASS and T-E-L-E-T-I-X.

A live-operated light concert starring a cosmic laser. The musical score ranges from Corelli and Strauss to Carlos's "Timesteps" from "A Clockwork Orange." Laserium is an abstract orgy of beauty.

ME AND BESSIE, Marines Memorial Theatre, Sutter/Mason, SF, through July 20.

Now the rich folks can get the blues. Linda Hopkins's tribute to "The Empress of the Blues," Bessie Smith, is bringing down the house. Although the show would have a different feeling out of its concert hall setting, the music is mellow and the dances are sassy. Hopkins is a heavy-duty artist.

ONE FLEW OVER THE CUCKOO'S NEST, Little Fox Theatre, 533 Pacific, SF, Tues. through Sun.

From Ken Kesey's allegorical novel set in a ward of a mental hospital. Lee Sankowich's fine production underlines Kesey's comment about what our society considers sane behavior.

STICKS AND BONES, Berkeley Stage Company, 1111 Addison, Berkeley, 548-4728. Thurs. through Sun. through July 13.

American family life viewed from the consciousness of an alienated, blinded vet who returns from Vietnam. David Rabe's award-winning play indicts the great American lie. Directed with economy, sensitivity and considerable skill.

ZEN GRITS, ZEN GRAVY, The Wing, Savoy-Tivoli, 1438 Grant, SF, Fri. through Sun.

Fast-moving revue based on topical material. Mellow rather than bitter satire from this resident improvisational company.



Marjorie Patterson and William Wilson in "The Empire Builders."

"There be three things which are too wonderful for me, yea, four which I know not: The way of an eagle in the air; the way of a serpent upon a rock; the way of a ship in the midst of the sea; and the way of a man with a maid."—Proverbs, 30:18-19.

MOVIES

ALICE DOESN'T LIVE HERE ANYMORE - Ellen Burstyn is very good as a woman who sets out to make a life for herself and her 11-year-old son when her husband dies in a car crash. Despite a rather somber story line, the film proves to be a spirited comedy, marred by a cop-out ending in which, with flagrant role reversal, the hero (Kris Kristofferson) offers to sacrifice his career for love. (Northside, Berkeley)

THE DAY OF THE LOCUST - Nathanael West's Hollywood novel is one of those rare literary works that exist in perfect, irreducible form. John Schlesinger should have resisted the temptation to translate it into film, but he didn't. With Donald Sutherland, Burgess Meredith, and Karen Black. (Showcase, Oakland)

THE FOUR MUSKETEERS - Richard Lester's "Three Musketeers" had the sly humor of Marcel Duchamp's painting of the Mona Lisa with a mustache — almost all the details of Dumas's classic were in place, but Lester had added some eccentric touches that made the whole swash-buckling affair ridiculously funny. In this sequel, Lester tells the Dumas story in a more-or-less straightforward manner; "The Four Musketeers" seems just the kind of film its predecessor was sending up. With Michael York, Richard Chamberlain, Oliver Reed, Frank Finlay, Charlton Heston, Christopher Lee, Geraldine Chaplin, Faye Dunaway, Raquel Welch, among others. (Metro II, SF)

THE FORTUNE - a desiccated little farce about attempted murder on which the talents of Jack Nicholson and a newcomer named Stockard Channing have been lavished to no avail. With Warren Beatty. Directed by Mike Nichols. (Metro Theatre, SF)

THE FRENCH CONNECTION II - Gene Hackman repeats his Oscar-winning role as the tough New York cop, Popeye Doyle, but in this sequel, John Frankenheimer has replaced the original director, William Friedkin, and Frankenheimer doesn't seem to have enough conviction to make all the muscular carrying-on entertaining. (Vogue, SF)

FUNNY LADY - The first hour, which is like a whiz-bang version of "The Bandwagon," is vastly entertaining, but then the film turns into a sluggish backstage romance, as Barbra Streisand drags her expensively costumed body between two lovers, played by James Caan and Omar Sharif, only to end up alone at the final fadeout. (Coronet, SF)

THE GODFATHER, PART II - Francis Ford Coppola's epic almost seems a parable of western civilization's transition from feudalism to capitalism. A very rich work, with the scope and depth of a fine novel. (Bridge, SF)

JAWS - is a movie, a goddam Hollywood movie, slick, commercial, manipulative and scary as hell. Directed by Steven Spielberg, a twenty-six-year-old action movie wizard, who possesses the not inconsiderable gifts of the very best Hollywood hacks. (Various theaters)

LOVE AND DEATH - Did you hear the one about the Russian soldier who was bayoneted twice by a Polish conscientious objector? With Woody Allen and Diane Keaton. (Regency II, SF; Berkeley Cinema, Berkeley)

THE MIDDLE OF THE WORLD - A glorious film about love and sex and

politics and nature, a very moving romance and an illustration of the Swiss director Alain Tanner's thesis that all forces and relationships tend to "normalize," that the middle of the world is the point toward which all human activity gravitates. (Clay, SF)

MONTY PYTHON AND THE HOLY GRAIL - The BBC's Monty Python crew (familiar to Sunday night viewers of KQED) take off from the myth of King Arthur but don't get as far out as they seem to think. (Stage Door, SF)

MURDER ON THE ORIENT EXPRESS - A so-so mystery, but the costumes by Tony Walton are ravishing, and the food served on the Orient Express looks terrific. This picture is really nothing more than a series of star turns, but since the stars here are Ingrid Bergman, Sean Connery, John Gielgud, Wendy Hiller, Vanessa Redgrave et al., it is easily worth the price of admission. (Balboa, SF; Act Two, Berkeley)

NASHVILLE - Robert Altman's poetic contemplation of ordinary American life is the first movie in a long time to acknowledge that the ugliest features of the American character are also its greatest strengths. "Nashville" is at once unsentimental and affectionate, sympathetic and cruel, funny and terrifying, and may be the only bicentennial epic to see America whole. The huge, wondrous cast includes Ronree Blakley, Lily Tomlin, Henry Gibson and Barbara Harris. (Northpoint SF)

ONCE IS NOT ENOUGH - Says who? (Cinema 21, SF; Empire Cinema, SF)

THE PASSENGER - A beautiful, technically brilliant but ultimately unaffectionate account of what it feels like to be a witness to your own life. Jack Nicholson is wasted as the alienated hero. The director is, of course, Michelangelo Antonioni. (Four Star, SF; Elmwood, Berkeley)

SHAMPOO - A film which says there's a little bit of Richard Nixon in all of us. "Shampoo" is about the American way of getting ahead, about putting on the right face for getting what you want, which is why it's right that the hero (Warren Beatty) is a hairdresser. The film looks like a Hollywood sex romp, but it shows the emotions simmering underneath the brightly polished surface. Although it is an easy film to watch, "Shampoo" is painful and disturbing to think about afterwards. (Music Hall, SF; UA 4 Cinemas, Berkeley)

TOMMY - Ken Russell's assault on the Who's rock opera is much more forgivable than his more recent assault on Gustav Mahler. With Roger Daltrey as Tommy, Ann-Margret as his mother, Jack Nicholson as his doctor, Elton John as the pinball wizard, Tina Turner as the acid queen and so forth. (Cannery Cinema, SF; Century 22, Oakland)

A WOMAN UNDER THE INFLUENCE - Gena Rowlands, Peter Falk and some very large emotions roam around in John Cassavettes's story of a wife who can't be what husband and his family want her to be. It's not really finished enough to qualify as a work of art; it's really only the raw material of art, but very powerful. (Castro, SF)

YOUNG FRANKENSTEIN - Not exactly what Mary Shelley had in mind. With Gene Wilder in the title role and Peter Boyle singing and dancing the part of the monster. Mel Brooks directed. (Serramonte 6, Daly City)

EVENTS

JULY 10 THROUGH 27

BY NANCY DUNN

MUSIC-DANCE

California Music Center Festival: Telemann, Barber and Brahms, July 10; Corelli, Mozart, Donizetti and Bach, July 12; Beethoven, Auric, Arnold and Schumann, July 17; Bach, Archibald, Hindemith, Kostek, Mendelssohn and Kodaly, July 19; Memorial Concert to Maurice Ravel, July 24, plus works by Mozart and Bergsma, all 8 pm, College of Notre Dame Aud., 1500 Ralston, Belmont, \$3.50/\$1.50 student.

Inverness Music Festival: Six Brandenburg Concerti, July 10, 8 pm, with harpsichordist Margaret Fabrizio, San Dominico School, end of Butterfield Rd., San Anselmo; flutist Janet Ketchum and harpist Linda Wood, July 12, 8 pm, works by Marcello, Gluck, Varese, Scarlatti and others, United Methodist Church, Sycamore/Carmino Alto, Mill Valley; Wine and Cheese Concert, July 13, 3 pm, with the festival orchestra and chorus performing a concert version of "The Merry Widow"

and featuring timpanist Elayne Jones in "Contrasts for Percussion, Chamber Orchestra and Voices," San Dominico School, San Anselmo; An Evening of Classic Ragtime, July 13, 8 pm, San Rafael High School, 185 Mission, San Rafael, 457-3750, \$3.50/\$2.50 srs., students.

Middle Eastern Dance Concert, July 10, 8 pm, including snake, belly and sword dances, East Bay Music Center, 28th/Nevin, Richmond, 234-5624, \$1.

Preservation Hall Jazz Band, July 11, 8 pm, College of Marin Gym, Kentfield, tickets through BASS (dial TELETIX), \$4.

In the Exploratorium: Lawrence Hammond and the Whiplash Band, July 16; Ardeleana, a folk music group, July 23, both 8 pm, 3601 Lyon/Bay, SF, 563-7337, 25¢.

1750 Arch Street: The Cothen Years, a celebration of J. S. Bach's secular chamber works, Fri.-Sun. through July at 8:30 pm, plus a free Senior Citizens' performance on July

20 at 2:30 pm, 1750 Arch, Berk., 841-0232, \$3/\$2.50 srs., students, reservations advised.

Candlelight Concerts: French-American Choral Society, July 11; lute solos and duets, July 18, with Franklin Lei and Glorienne Jacobson; Baroque and classical trios, July 25, all at 10 pm, Old First Presbyterian Church, Van Ness/Sacramento, SF, 776-5552, \$1.

Best of the Big Bands: Cal Tjader Quintet, July 13, plus Sons of Champlin and the gospel revue "Looking for Your Long Lost Mind"; Les Brown and His Band of Renown, July 20, plus the SF Red Garter Band, both at 2 pm, Marin Civic Center Fairgrounds, Hwy. 101 at Civic Center turnoff, San Rafael, 472-3500 or BASS, \$6.50 reserved/\$5.50 general/\$3 under 18.

Wheels, an early music ensemble, July 13, 8:15 pm, Live Oak Theater, Shattuck/Berryman, Berk., 841-5580 or 849-4120, by donation.

Renaissance and Baroque chamber music, July 13, 7:30 pm, at Fiberworks, 1940 Bonita, Berk., 548-6030, \$2/\$1.50 srs., students.

Oakland Symphony, with the Oakland Ballet, performs Mozart's Jupiter Symphony, July 12, 8 pm, Concord Pavilion, 2000 Kirker Pass Rd., Concord, tickets at BASS, Macy's, etc., \$3/\$1.50 under 17.

Midsummer Mozart Festival, July 12, 19 and 26, 8:30 pm, Flint Center, De Anza College, Cupertino, BASS, Macy's, etc., \$6.50-\$3.50.

World Music Series: "Music for a While," July 15, Medieval and Renaissance music by five ex-members of Pro Musica; Nikhil Banerjee, sitar, July 22, both 8 pm, Old First Presbyterian Church, Van Ness/Sacramento, SF, 776-5552, \$2.50.

Concord Summer Festival, top-notch weekend concerts for the seventh year in a row: Olympia Brass Band, Lee Ritenour Quintet, New York Jazz Quartet and Gerald Wilson's Big Band, July 18, 8 pm; Olympia Brass Band, Carmen McRae and Pat Martino Quintet, July 19, 8 pm; Olympia Brass Band, Benny Goodman and Barney Kessel Band, July 20, 7 pm; The LA Four, Kenny Burrell Quintet and Sergio Mendes and Brasil 77, July 25, 8 pm; Tony Bennett and Louis

Bellison with his 32-piece orchestra, July 26, 8 pm; The Crusaders, Jackie and Roy and Milt Jackson, July 27, 7 pm, Concord Pavilion, 2000 Kirker Pass Rd., Concord, tickets at BASS, Macy's, etc., \$7.50-\$5 reserved/\$4 general admission on the grass/\$3 under 17.

Cabrillo Music Festival tickets for individual concerts go on sale July 14; this year's series highlights Haydn, plus American Indian music and the works of guest conductors Louis Ballard, Keith Jarrett and Garrett List, concerts Aug. 14-17 and 21-24, at the college in Aptos, call 475-6000 ext. 297 for more info., tickets \$6-\$4.

Ray Charles and the Dells, July 17 and 20, 8:30 pm; July 18-19, 7:30 and 11:30 pm, Circle Star, 1717 Industrial Rd., San Carlos, tickets through BASS, Macy's Ticketron, etc., \$7.50-\$4.50.

Organ extraordinaire, the Yamaha GX-1 Synthesizer, played by John Seng, July 17, 8 pm, Paramount Theater, 2025 Broadway, Oakl., 465-6400, \$3.

Family Light Summer Concert, July 18, 9 pm, with the whole

continued next page

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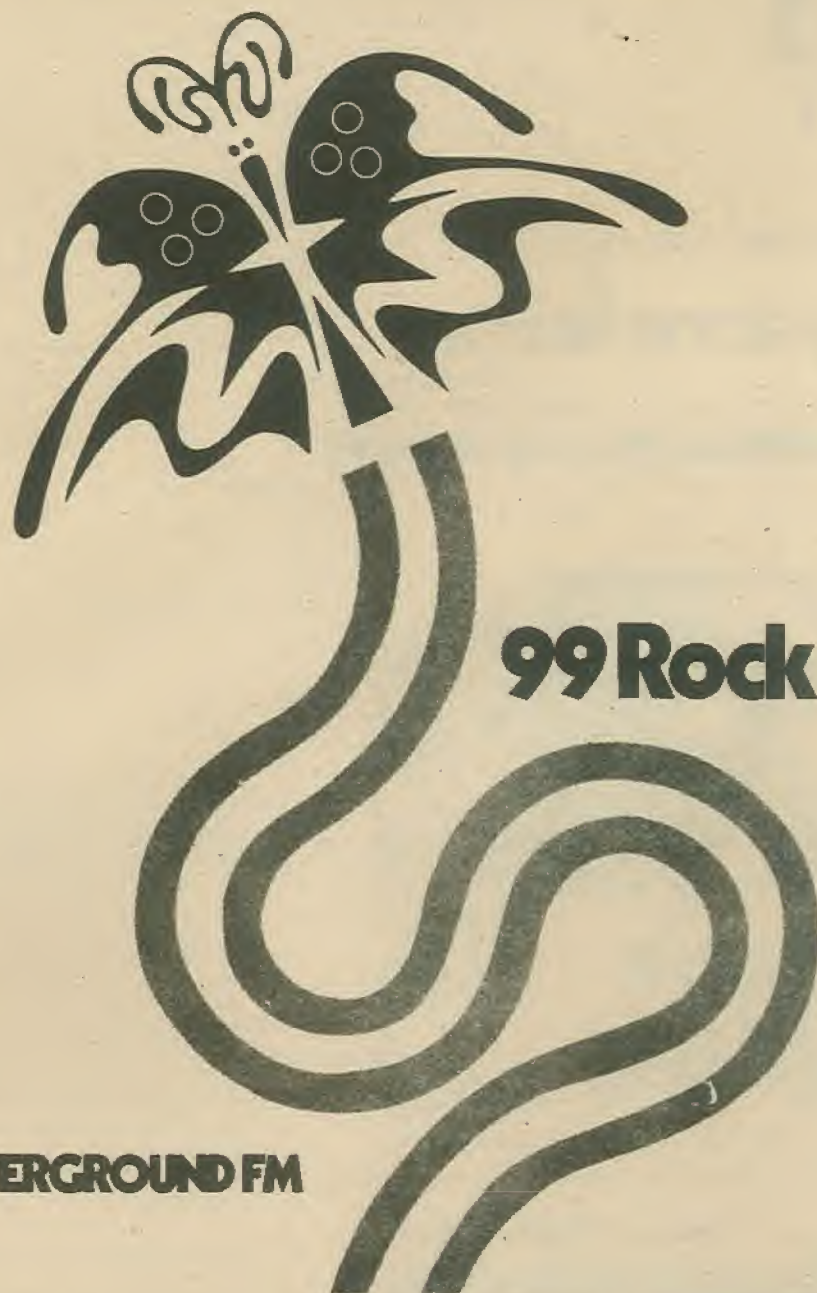
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continued from previous page

Family Light crew, including Pamela Pollard as Melba Rounds, Le Hot Club of Fairfax with Terry Garthwaite, Jan Tangen and others, 303 Harbor, Sausalito, 332-6051, \$3/\$2 members.

Looking for Your Long Lost Mind Revue: Bill Champlin, Pat Craig and a dozen friends play the gamut of boogie music on top of Mt. Tamalpais. Congress of Wonders acts as emcees. 12 to 6pm on Sat., July 19 and Sun., July 20. 1.50 donation requested. Come up the mountain with a full car.

Mini Mozart Festival, part 3, July 20, 7 pm, including works

Spaghetti Factory, Green/Grant, SF, dial TELETIX for reservations.

"The Seagull," by Anton Chekhov, presented by Everyman Theatre, July 11-Aug. 10, Fri.-Sun., 8:30 pm, 285-9009, \$5.

"Sticks and Bones," the aftermath of the Vietnam war in an American family, held over by Berkeley Stage Company, Thurs.-Sun., 8 pm, through July 20, at Way Station 99, 1111 Addison, Berk., 548-4728, \$3-\$2.

"Sylvia Plath," presented by the Women's Ensemble Theatre, July 25-26, 8:15 pm, Live Oak Theater, Shattuck/Berryman, Berk., 841-5580 or 849-4120, by donation.

"Trevor," John Bowen's comedy of errors, through July 12, 8:30 pm, presented by City Theatre at Intersection Theatre, 756 Union, SF 885-0460, \$3/\$2.50 srs., students.

THEATER

"Beach Blanket Babylon Goes Bananas," new musical revue by the people who dazzled you with "Beach Blanket Babylon" last year, Wed.-Thurs., 8:30 pm; Fri.-Sat., 8:30 and 11 pm; Sun., 7:30 pm, through the summer, Club Fugazi, 678 Green, SF, 421-4222, \$5-\$4.

Berkeley Shakespeare Festival: "Richard II," July 10-11, 17 and 24 at 8:15 pm, July 13 at 2 pm and July 20 at 7 pm; "Twelfth Night," July 12 and 25 at 8:15 pm, July 13 at 7 pm and July 20 at 2 pm; "Love's Labour's Lost," July 18-19 and 26 at 8:15 pm, all at John Hinkel Amphitheater, Arlington/Southampton, Berkeley, 843-0450, donation \$2/\$1 srs., children.

"Brecht on Brecht," including bits from plays, plus a tape of Brecht's command performance before the House Un-American Activities Committee, Thurs.-Sat., 8:30 pm through Aug. 9, 1819 10th St., Berk., 843-4446, \$3-\$2.

"Bullshot Crummond," a satire on gentleman sleuth Bulldog Crummond, by Low Moan Spectacular, the same folks who brought you "El Grande de Coca Cola," Tues.-Thurs., 8:30 pm; Fri.-Sat., 8 and 10:30 pm; Sun., 7:30 pm, The Hippodrome Theatre, 412 Broadway, SF, 982-2343, \$7-\$5/\$6-\$4 students/student rush one-half off.

"The Fantasticks," presented by Community Arts, July 11, 8:30 pm, then Fri.-Sat., through Aug. 9, Parkside Playhouse, Parkside Drive in Baldwin Park, Concord, 687-2850, \$3/\$2 srs., under 16.

"Good Evening," music and comedy revue with British actors Peter Cook and Dudley Moore, through July 20, Tues.-Fri. at 8:30 pm; Sat., 6 and 9:30 pm; Sun., 3 and 7:30 pm, Geary Theater, 450 Geary, SF, 673-6440, \$9-\$5.

"Guys and Dolls," July 11-13, 17-20 and 23-25, 8 pm; and July 26, 2 and 8 pm, College of Marin Fine Arts Theatre, Kentfield, 454-0877, \$3.75/\$2.75 students.

"Hamlet," part of Berkeley Rep's summer Shakespeare festival, July 11 through Aug. 3, Tues.-Sat., 8 pm and Sun., 7 pm, 2980 College, Berk., 845-4700, \$5-\$3.50.

"Hay Fever," a farce by Noel Coward, July 11-13 and 16-19, 7:30 pm, Civic Arts Theater, 1641 Locust, Walnut Creek, 939-0355, \$3.50-\$3.25.

"Hot L Baltimore," July 11-13, 18, 27-29, 8 pm. Foothill College Band Room, off Hwy. 280 in Los Altos Hills, 948-4444, \$2.50-\$2.

"It's Cool in San Francisco," Les Nickettes' latest wacky musical, Mon.-Tues., 8:30 and 10:30 pm, Mabuhay Gardens, 443 Broadway, SF, 956-3315, \$3/\$2 advance.

"The Madwoman of Chaillot," by Jean Giraudoux, presented by Jean Shelton Acting School Performance Workshop, Fri.-Sat., 8:30 pm, and Sun., 7 pm, through Aug. 2, 2525 8th St., Berk., 548-7677, \$2.

"Magic Mardi Gras," music, magic and feats of daring with Pyro the Fire Eater, Wizard Kaa and others, plus a comic melodrama, "Master Whip's Revenge," Fri. at 7 pm; Sat.-Sun., noon, 3 and 7 pm, San Mateo Fairgrounds, call 775-2021 for tickets, \$4/\$2.50 under 12.

"The Miss Hamford Beauty Pageant and the Battle of the Bands,"

"Works by Brecht and Weill," presented by Eureka Theatre, including excerpts from "Mahagonny," "The Threepenny Opera" and "Happy End," Fri.-Sat., 8:30 pm and Sun., 8 pm, through July 27, 16th/Market, SF, 863-9026 or 863-7133, \$3/\$2.50 srs., students.

"Zen Grits, Zen Gravy," the Wing's new comedy revue, every Fri. at 9 pm and Sat. at 9 and 11 pm, Savoy-Tivoli, 1438 Grant, SF, 673-6510, \$4-\$3.50. □

CLUBS
SAN FRANCISCO

Boarding House: Stan Getz, through July 13; Kinky Friedman, July 15-19; The Meters, July 21-25, 960 Bush, 441-4333.

Cesar's Club: Cesar's 8:30 All Stars, Thurs.-Sun.; Sapo and Azteca, July 13, 20 and 27, 576 Green, 781-9300.

El Matador: Teddy Wilson through July 12; Jackie and Roy, July 15-26, 492 Broadway, 434-2913.

Full Moon coffeehouse for women: Ann Hershey's film on Imogen Cunningham, July 11, 8:30 pm (benefit for the Women's Art Center); Juanita Oribello, July 12; Elsa Gidlow, July 16; open stage, July 17; Ms. Clawdy, Ruth Schoenbach, Judy Statsinger and Carol Sackett, July 18; "The Happy Time Commune Film," July 19, about a lesbian community; women's films from Sonoma State, July 20; Woody, July 25; Betty Kaplowitz, July 26; brunch, July 27, 11 am, with classical music, 4416 18th St./Eureka, 864-9274.

Great American Music Hall: Dory Previn plus Reilly and Maloney, July 11-12, 8:30 and 11:30 pm; Taj Mahal, with Ron Douglas, July 14-15, 8 and 11:30 pm; Earl Scruggs Revue plus Reilly and Maloney, July 16-17, 8:30 and 11:30 pm; Carmen McRae, July 18, 9 and 11:30 pm; New York Jazz Quartet, July 19, 9 and 11:30 pm; George Duke, July 23-24, 8:30 and 11:30 pm; Mose Allison, July 25-26, from 9 pm, 859 O'Farrell, 885-0750.

Keystone Korner: Bobby Hutcherson with Harold Land, through July 13; Alice Coltrane, July 17-20; Ahmad Jamal, July 22-27; 750 Vallejo, 781-0697.

Old Waldorf: Peter Spelman and Clarice Jones, Sun.-Mon.; The Better Times Band, Tues.-Sat., California/Divisadero, 921-3050.

Omnibus: Friends with Chuck Bernstein, Mon.; Charles Biscuit Band, Tues.; Bourbon Deluxe Blues Band, Wed.; Elaine Coswell and Friends, Thurs.; Sleeze, July 11-12; Ascension, July 18-19, 25-26; Mel Ellison Quartet, Sun.; Sun. afternoon jazz, 3 pm, John Eriksen and Company, July 13; Lee Hester and friends, July 20, 1821 Haight, 752-7338.

Orphanage: Spectrum, July 10-13; Keith and Donna, July 18-20; All American Band with Rick Stevens, July 24-26; Graham Central Station, July 27, 807 Montgomery/Jackson, 391-8078.

Paul's Saloon: High Country, Wed. and Fri.; Cannonball Express, Thurs.; Good Ole Persons, Sat.-

Sun.; jam night, Tues., 3251 Scott/Lombard, 922-2456.

The Reunion: Mark Levine Jazz Ensemble for nine pieces, Mon.; Woody Shaw Quartet, Tues.; Jim Lowe Quartet, Wed.; Leila and Company, Thurs.; Claudio and Jaime, Sun. eves; jazz jam with Hal Stein, Sun., 4-8 pm; Tony Lewis/Larry Blackshire Quintet, July 11-12; Art Lande's Rubisa Patrol, July 18-19; Woody Shaw Quartet, July 25-26, 1823 Union, 346-3248.

United State Cafe: auditions, open mike, Mon.; classes, Tues.; Gabriel Gladstone Band, Thurs.; Comfort, July 11, 19; Jumpin' Jupiter, July 12, 26; Happy Valley String Band, July 16; Incognito, July 18; Ladies at Nite, July 23, 30, 1538 Haight, 865-7557.

Wharf Tavern: Gypsy, Tues.-Wed., plus 3-8 pm on Sat. and 9 pm-midnight on Sun.; Cayenne, Thurs.-Fri., plus 9 pm - 2 am on Sat., and 3-8 pm on Sun., 101 Jefferson, 885-9809.

Wild Side West: Jill Croften, July 11-12; blues and original songs, July 13; Ladies at Nite, July 17 and 24, 320 Broadway, 391-0460.

EAST BAY

Bacchanal: Cheryl, July 13; Janine Canan and Carol Moscrip, July 16, reading their poetry (plus open reading); "Sounds from Within Us," July 20, dreams, fantasies and classical music; Woody, July 23; Ms. Clawdy, July 25; Moon in Taurus, July 27; 1369 Solano, Berk., 527-1314.

Bishop's: Women's night, July 11, with Josina, Marcia Brauman and Nancy Rupprecht; Wheels, July 12; Sandy Darlington, July 13; gay night, July 15, with prison poetry by Paul Mariah; women's night, July 18, with Susie Rothfield; Music by Two Brothers, July 19, Gary Lapow and Dan Goldensohn; Lois Ann, July 20; gay night, July 22, with Guided Fantasies led by Carrie; Liv on piano and Jim Donovan, July 24; women's night, July 25, with Betty Kaplowitz and an all-woman band; Dialectical Sound Ensemble, July 26; Selby and Wendy, July 27, 1437 Harrison, Oakl., 444-9805.

Freight and Salvage: Jody Stecher, July 10; Good Ole Persons, July 11; High Country, July 12; Sandy Rothman, July 16; Susie Rothfield and Genny Haley, July 17; Arkansas Sheiks, July 18-19; 7th Annual Birthday Party, July 23, with plenty of music and food; Country Joe McDonald, July 24; Lawrence Hammond and the Whiplash Band, July 25-26; hoot night every Tues., 1827 San Pablo, Berk., 548-1761.

Keystone Berkeley: James Cotton Blues Band, Dave Alexander, July 10; James Cotton Blues Band and Lightnin' Hopkins, July 11-12; Hoodoo Rhythm Devils, July 17; Cold Blood, July 18-19; Holly Penfield, July 20, 2119 University/Shattuck, Berk., 841-9903.

La Salamandra: poetry each Mon. with Julianne and Peter Pussydog on July 14, Michael Reynolds and Palladin on July 21; Progressive Western, Tues.; Henry Smith and the Tabue Revue, Wed.; open mike, Thurs.; comedy, Sat.; Janet and dancers, July 11; Wild Turkeys, July 18, 2516 Telegraph, Berk., 841-9070.

Longbranch: Hoodoo Rhythm Devils and Eddie Money, Mon.; The Sneakers, Tues.; Delicia and the Depressions and Jonathan Richman, Wed.; Jerry Miller Band and Back Road, Thurs.; Earthquake and Jonathan Richman, July 11; Eddie Money and Yesterday and Today, July 12; The Shakers and the Sneakers, July 18; Hoodoo Rhythm Devils and Back Road, July 19; Earthquake, July 25-26, with Back Road on Fri., with Eddie Money on Sat.; the Shakers every Sun., 2504 San Pablo, Berk., 848-9696.

NORTH-SOUTH

Andy Capp's: David Ladd Sextet, Mon.; Greg Harris with Flying Wing, Tues.; Rainbow, Wed.; Gary Smith Blues Band, Thurs.; Caesar Peters Band, July 11-12; Rym, July 18-19; Jango, July 25-26, 157 W. El Camino, Sunnyvale, (408) 736-7472.

Country Road South: Steve Long and the Freedom Train, July 10-

12; Cism, July 13-14; Rock Candy, July 15; Fat Chance, July 16-19; Bizerk, July 22-26, 1425 Burlingame, 343-7170.

Inn of the Beginning: Soundhole and Synergy, July 10; Keith and Donna and Maltese Turkey, July 11-12; Peter Walker Sextet, July 14; Canto Hondo and Le Muse, July 15; Good Ole Persons, July 17; Frankie and Beverly and Smith, Martin and Shaw, July 18; Raw Soul, July 19; Art Lande and the Rubisa Patrol, July 21; free rock, July 23; Commander Cody and the Lost Planet Airmen, July 24; Uncle Vinty and Neilsen Pearson, July 25-26; free folk on Sun., 8684 Old Redwood Hwy., Cotati, (707) 795-3481.

Lion's Share: Cold Blood, July 11, 8:30 and 11:30 pm; Clover, July 18-19, 60 Redhill, San Anselmo, 454-9856.

Odyssey Room: Garcia Brothers, through July 13, 16-20 and 23-27; Cold Blood and Elvis Duck, July 14; Elvis Duck, July 15 and 22, 799 E. El Camino, Sunnyvale, (408) 245-4488.

Sleeping Lady: Peter Tork and Country Gig, July 10; Laura Allen, Pat Craig and Marla Hunt, July 11; Don and Pilar, July 12; Wild Turkey, July 13; poetry, July 14; Dana Cooper, July 15; Browning Brothers Rhythm Section, and Samba, July 17; Dave Alexander Trio, July 18; Richi Harris, July 19; Will Scarlett and Peter Berg, July 20; poetry, Carolyn Jayne, July 21; J. C. Burris, July 22; Turnaround, July 24; Lenny Capizzi, July 25; Robbie Bosh, July 26; John Allair and Steve Mitchell, July 27, 58 Bolinas Rd., Fairfax, 456-2044.

Sweetwater Saloon: Whistle, July 11-12; Soundhole, July 18-19, 153 Throckmorton/Madrone, Mill Valley, 388-2820. □

MOVIES

Canyon Cinematheque: Six films by James Broughton, July 10, including "Loony Tom" and "The Pleasure Garden"; Three Under-

continued next page

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WAGONMASTER

Ward Bond - Ben Johnson

July 15 & 16

Dark and Cynical 40's

THE SET UP

Robert Ryan

CROSSFIRE

Robert Mitchum - Robert Ryan

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Bob Fosse Spectacular

Shirley MacLaine & Chita Rivera

in

SWEET CHARITY

continued from previous page

ground Documentaries, July 17, "Impossible to project at your P.T.A. luncheon," including "Hookers" and "Cock Fighting"; "The Book of the Film, Chapter 1," by Stan Brakhage, July 24, "Scenes from Under Childhood," all at 8:30 pm, SF Art Institute, 800 Chestnut, SF, 332-1514, \$1.75.

Cento Cedar. RKO Radio Picture series, real classics from the Thirties and Forties: "Murder, My Sweet" and "Out of the Past," July 10-12; "She Wore a Yellow Ribbon" and "Wagonmaster," July 13-14; "The Set-up" and "Crossfire," July 15-16; "King Kong" and "The Most Dangerous Game," July 17-19; "Top Hat" and "The Story of Vernon and Irene Castle," July 20-23; "Citizen Kane" and "The Magnificent Ambersons," July 24-30, 38 Cedar Ln./Larkin, SF, 776-8300, \$3/\$2 srs., children/\$1.50 before 5 pm on Sat.

Clay: "The Middle of the World" through July 15; two by Bunuel open July 16, "Phantom of Liberty," and "The Adventures of Robinson Crusoe," Fillmore/Clay, SF, 346-1123, \$3.

Dominican College presents films by Jean Cocteau: "Orpheus," July 15; "Thomas the Impostor," July 22, both 7:30 pm, Angelico Hall on the campus in San Rafael, 457-4440, \$1.50.

Foothill College: "Hallelujah, I'm a Bum," July 11, 8 pm, at the Appreciation Hall, on the campus off Hwy. 280 in Los Altos Hills, 948-8590, \$1.

Gateway: "Sinbad the Sailor" and "Mighty Joe Young," through July 15; "Bringing Up Baby" and "Swing Time," July 16-29, 215 Jackson/Battery, SF, GA 1-3353, \$3/\$2 with discount card (\$1, good for one year).

"The History Book," July 11, 8 pm, St. Mark's Church, 2314 Bancroft, Berk.; July 12, 8 pm, United Mission Church, 23rd/Capp, SF, 658-7806 or 863-1410 for more information, \$1.50 proceeds to the United Prisoners Union.

Ingmar Bergman Festival: "Winter Light," July 10; "The Silence," July 17; "Dreams," July 24, all 8 pm, SF Jewish Community Center, 3200 California/Presidio, SF, 346-6040, \$2/\$1.50 members, students.

International Hotel Film Series: "Attica" and "Night and Fog," July 11; "Hunger in America," by CBS, "La Jete" and "Hiroshima," July 18, 7 pm, 848 Kearny, SF, 285-4054, \$1 (includes refreshments).

Intersection: "The Belles of St. Trinians" at 8:30 pm and W.C. Fields in "The Bank Dick" at 7 and 10 pm, both July 13; Experimental Classics, July 20, Cocteau's "The Blood of a Poet" at 9 pm, "Andalusian Dog" and "Potemkin" at 8 and 11 pm, 756 Union, SF, 397-6061, \$1.

Kokusai: "The Last Samurai," parts I and II, through July 15; "Broken Sword" and "Forever Yours," July 16-22; "Flowers of Darkness," parts I and II, July 23-29, 1700 Post, SF, 563-1400, \$3.

La Pena Cultural Center: "Burn!" July 16; "Lucia," July 23, both 8:30 pm, 3105 Shattuck, Berk., 849-2568, \$1.50.

Midnight Movies: Neil Young's "Journey through the Past," July 12, with CSN&Y, Buffalo Springfield and Carrie Snodgrass; Nickel Rock Show on film, July 18, including T-Rex, Dan Hicks and the Hot Licks, Jim Croce and Gladys Knight; "Grass" and Betty Boop in "Hal Ha! ha!" July 19; "A Film about Jimi Hendrix," July 25-26, performances at Monterey, the Isle of Wight and Woodstock, all midnight at the Presidio Theatre, 2340 Chestnut, SF, 921-2931, \$1.75.

Pacific Film Archive: David McDougall presents two of his anthropological films, July 10, 7:30 pm; three films on Ceylonese and South Indian Ritual by Yvonne Hanneman, July 10, 9:30 pm; Film Noir Revisited, July 11, "He Walked by Night" at 7 and 10 pm and "Hollow Triumph (The Scar)" at 8:30 pm; Summer Kids' Matinee, "Wizard of Oz," July 12-13 at 2:30 pm; Bergman's "Three Strange Loves," July 12, 4:30, 7:45 and 11 pm; "Illicit Interlude," July 12, 6 and 9:20 pm; Preston Sturges' "Sullivan's Travels," July 13, 4:30, 7:55 and 11:15 pm; "My Man Godfrey," July 13, 6:10 and 9:35 pm; New German Opera Films, July 14, 8 pm; "The Marriage of Figaro," in Wheeler Aud., "Experiment Perilous," July 14, 7:30 pm; "Nocturne," July 14, 8:40 pm; "Foolish Wives," July 15, 7:30 and 9:30 pm; Jean-Luc Godard's "A Woman Is a Woman," July 16, 7:30 pm, plus "The Pajama Game," in Wheeler Aud. (special admission \$2.); "The Pittsburgh Trilogy" by Stan Brakhage, July 16, 7:30 pm; Women in the Arts and in Prison, July 16 and 19, 9:30 pm, with Ann Hershey's "Never Give Up" and Johanna Demetrakas' "Womanhouse"; two by Miklos Jancso, July 17, "The Confrontation" at 7 and 10:20 pm and "Cantata" at 8:30 pm; Film Noir Revisited, July 18, "T-Men" at 7 and 10:15 pm and "Raw Deal" at 8:45 pm; Kids' Matinee, with Positive Images for Girls and Boys, July 19-20, 2:30 pm, including "The Fable of He and She" and "Hopscotch"; two by Ingmar Bergman, July 19, "Monika" at 4:30, 8 and 11:30 pm and "Secrets of Women" at 6 and 9:30 pm; Preston Sturges' "Hail the Conquering Hero," July 20, 4:30 and 8:10; "Bringing Up Baby," July 20, 6:20 and 10 pm; New German Opera Films, July 21, 8 pm, "Der Freischutz" in Wheeler Aud.; "Dance, Girl, Dance," July 21, 7 and 10:15 pm; "The Sky's the Limit," July 21, 8:40 pm; "Greed," July 22, 7:30 and 9:30; Jean-Luc Godard's "Vivre Sa Vie" plus "The Passion of Joan of Arc," July 23, 7:30 pm in Wheeler Aud.; three by Stan Brakhage, July 23, 7:30 pm, including "The Machine of Eden" and "The Animals of Eden and After"; two by Miklos Jancso, July 24, "Red Psalm" at 7 and 10:30 pm and "My Way Home" at 8:35 pm; Film Noir Revisited, July 25, "Reign of Terror" at 7 and 10:10 pm and "Canon City" at 8:40 pm; Cartoon Carnival July 26-27, 2:30 pm, including "Gertie the Dinosaur" and "Fun on Mars"; "First Charge of the Machete," July 26, 4:30, 7:30 and 9:45 pm, plus short Cuban films; Preston Sturges' "The Miracle of Morgan's Creek," July 27, 4:30 and 8 pm; "Ruggles of Red Gap," July 27, 6:20 and 10:20 pm, at the University Art Museum (unless otherwise noted), 2621 Durant, Berk., 642-1124, \$1.50/75¢ before 6 pm.

Postal Street Academy: "Buck and the Poacher," July 12; "The Doberman Gang," July 19; "You Can't Win Them All," July 26, all noon at 914 Divisadero, SF, 556-6343, free.

SF Libraries: Laurel and Hardy in "Another Fine Mess" and "Dirty Work," plus W.C. Fields in "The Dentist," July 11, 2 pm, Visitacion Valley; "Chamber of Horrors," July 15, noon, Lurie Rm., Main Library; "Hemingway" and "D.H. Lawrence in Taos," July 15, 2 and 7 pm, Excelsior; W.C. Fields in "The Dentist," "The Golf Specialist" and "The Fatal Glass of Beer," July 15, 7 pm, Richmond; "Americans on Everest" and "Birch Canoe Builder," July 16, 7:30 pm, Visitacion Valley; "King

Kong," July 18, 2 pm, Visitacion Valley; "King Kong," July 21, 2 and 7 pm, West Portal; Chaplin in "Caught in a Cabaret," "The Cure" and "Dough and Dynamite," July 21, 7:30 pm, Western Addition; Laurel and Hardy in "Way Out West," July 22, 7 pm; Richmond; "Shaw and Women" and "Sir Arthur Conan Doyle," July 22, 2 and 7 pm, Excelsior; "Lost Horizon," the 1937 Capra version, July 23, 2 pm, Visitacion Valley; "Gay Divorcee," July 23, 7 pm, Marina, all free.

SF Museum of Art: Jacques Rivette's "L'Amour Fou," July 11, 7 pm; "Christmas in July," July 13, 2 pm; Bunuel's "Land Without Bread," July 15, 7:30 pm, plus "Los Olvidados"; Hiroshi Teshigahara's "The Face of Another," July 18, 7:30 pm; Hitchcock's "Saboteur," July 20, 2 pm; Peter Bogdanovich's "Targets," July 22, 7:30 pm; Ann Hershey's "Never Give Up," July 25, 7:30 pm, about Imogen Cunningham; "Art in Revolution," July 27, 2 pm, about art movements in the USSR, plus "Malevitch" and "Mayakovsky," Van Ness/McAllister, SF, 863-8800, \$1.50/\$1 srs., members, under 16; on Sun., \$1/75¢.

Surf: "The Emigrants" and "Elvira Madigan," July 10-12; "Death in Venice" and "The Hireling," July 13-14; "Day for Night" and "Stolen Kisses," July 15-16; "That's Entertainment" and "A Star is Born," July 17-19; "Les Biches" and "A Very Curious Girl," July 20-21; "Long Day's Journey into Night" and "Morning Glory," July 22-23; "Klute" and "Don't Look Now," July 24-26; "I Am a Dancer" and "Lovers of Tereul," July 27-28, all at Irving/46th Ave., SF, 664-6300, \$2.50.

Times: "The Gambler" and "The Loneliness of the Long Distance Runner," July 10-12; "SSSSs," "Tales that Whisper Madness" and "The Wasp Woman," July 13; "Ulysses" and "Electra," July 14-16; "Don't Look Now" and "Repulsion," July 17-19; "Chinese Hercules" and "The Klansman," July 20; "Murmur of the Heart" and "Love and Pain... and the Whole Damn Thing," July 21-23; "The Long Goodbye" and "Touch of Evil," July 24-26; "White Lightning" and "Oklahoma Crude," July 27, all continuous showing from 1 pm, 1249 Stockton/Broadway, SF, 362-3770, \$1.

UC Berkeley: "Young Frankenstein," July 10, 7 and 9:30 pm, \$1.50; "2001: A Space Odyssey," July 11, 7 and 9:30 pm, \$1.50; "Citizen Kane" and "The Magnificent Ambersons," July 15, 8 pm, \$2; "Donkey Skin," July 17, 7 and 9:30 pm, \$1.50; "Blazing Saddles," July 18, 7 and 9:30 pm, \$1.50; "The Seventh Seal" and "Wild Strawberries," July 22, 8 pm, \$2; "The Middle of the World," July 24, 7 and 9:30 pm, \$1.50; "Chinatown," July 25, 7 and 9:30 pm, \$1.50, all in Wheeler Aud., 642-2561, tickets sold only at the door, beginning one hour before performance.

UC San Francisco: "Performance," July 16, 6 and 8 pm; "Othello," July 23, 6 and 8:30 pm, both in Cole Hall, 501 Parnassus/3rd Ave., 666-2019, \$1.50/\$1.25 students.

University of San Francisco: "Through a Glass Darkly," July 13; "Death of a Salesman," July 20; "Beckett," July 27, all 7 pm, with discussion after each film, Cowell Hall, Room 113, Golden Gate/Masonic, SF, 666-6276, free.

Women's Film Festival: Lesbian Sexuality, July 11, including "Cumulus Nimbus," "Coming Out" and Jan Oxnberg's "Home Movie"; "Womanhouse," "Fuses" and "Orange," July 18, both programs, 7:30 pm, Le Conte School, Russell/Ellsworth, Berk., 843-6194, \$1.50, for the Berkeley Women's Health Collective. ■

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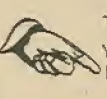
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Reply Boxholder, POB 823, Sunny-
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Aware, talented woman, desires to
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I will trade or sell them. What do you
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Her name is Apollonia
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She has seen the corn ripen
One hundred and sixteen seasons
She remembers the good harvests
. . . the gentle winds, warm rain,
Fleestas!

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. . . the babes she has buried
their puffed swollen bellies
stained by a mothers tears.

She says life is like that
Breathing in
. . . and breathing out.

See a portrait of this fine lady
on page 6 of this issue.

Attractive, intelligent, interesting
and honest man, 43, employed and
fully solvent seeks compatible woman
age 25-50 to go places with and en-
joy. No mystics, alcoholics or com-
mercial types. I'm not married, but
my wife is. P. O. Box 9014, Berkeley
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Females desiring communication with
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Dale, 547-3609. Enjoy music, travel,
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Warm, sensitive male, Scorpio, 35,
seeks affectionate intelligent woman
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Woman, Asian, 28, wishes to appren-
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Single Male, 26, 6'1", 195 lbs., enjoys
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telligent tall female, 6 ft. and over
(can be well over 6 ft) with similar
interests. Phone John 11 am to 12
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RICHARD PIRO
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Billy

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Let me know. Ben, 751-8028 eves.

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similar experience and status. Please
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Attractive, well-groomed young
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now employed, in necessity for life
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AFDC, Medical, Unemployment,
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Very attractive young man, 22,
sensitive, aware, friendly, seeking
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ship. Michael, 505 Grove St., SF
94102. Please include phone.

My husband wants to go to a swing-
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him? Box 1034, Oakland 94604.

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Saturday, July 19, 7:30-10:30 pm. \$5. A really special evening program exploring alternative ways of establishing contact for single people. First Unitarian Church, Franklin & Geary, SF. Call Deborah 332-9100 for information.

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The Bay Guardian needs telephone sales persons to work part time in the evenings. Call Jerry, 861-8033, 4-9 pm Mon thru Thurs. Help the Guardian/Pick up a few bucks.

WANTED: Hard working, personable go-getter with automobile to sell East Bay display advertising in Bay Guardian's East Bay Bureau.

call 655-6260

or

write 491-65th Street
Oakland, California
94609

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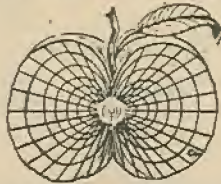
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Moving? Will move a couch or all your belongings in enclosed truck. Reasonable 647-8530 Michael.

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FAST, FRIENDLY, FLEXIBLE
We like to travel. We are very careful with fragile objects and we have lots of professional experience, especially with antiques. We charge reasonable rates or we'll trade with you. We have a 3-ton covered truck and strong bodies. Call us and talk it over. Peter 527-3460.

HEAVY WEIGHT MOVERS
Appliances, Pianos, Anything. Dollies and muscle. Call Matt, 333-7120

Hauling, Moving, Attic, Basement Cleaning. Junk to Dump and Delivery. 431-5840.

HAULING-BASEMENT CLEANING
Expert service at a moment's notice. Free estimates.
Eric Feller 861-9600/626-5082

Woman, man, and large truck. Reasonable and experienced. Dollies, pads. For estimate call Margie. 527-6995.

Hauling/Moving. Ford pick-up available. \$8-\$15 a job, depending. Call Paul, 841-8691.

Polka-Dot Movers. Fast — Dependable. \$10/hr. 1 Man & Van. 282-1419.

CARPENTRY

**SOLID CARPENTER
PUTS IT TOGETHER!**
Plumbing and Electrical expertise as well. The man to call is Ted, 922-5311 or 332-9388, after 5:30 before 9:00.

FENCES
Father & Son Home Repairs. 566-7300.

WHY PAY MORE?
Experienced Journeyman Carpenter with 1st class equipment to tackle any size job - Fine cabinetry, remodeling, framing, outside work, reasonable hourly rates. Call 431-6451, 9am-9pm.

**CAMP BROTHERS
HOME REMODELING**
CERAMIC TILES, SHEETROCK
Windows & Door, Patio & Decks
Insured Licensed 566-5215

Versatile Carpentry, Quality Workmanship, Reasonable Prices. David C. Nolan, 454-8604.

GARDENING

Good work by good women. All gardening services available. Free estimates, reasonable rates. 826-2628 or 875-9299.

SCIENTIFIC GARDENER
Landscape Design, construction and maintenance. Decks, fences, new lawns, ornamental pools, patios, pest control, planting, pruning and terracing. Drainage and hillside problems a specialty. 566-0586. Fully insured.

ORGANIC GARDENING
Experienced, good references, very reasonable. Free estimates. Berkeley area only. Paul 849-4310/841-0232.

Growthworks
A diversified garden service: planting, pruning, weeding, yard-scape, maintenance. Litewell gardens, fences, soil reconditioning: 751-5924.

YOUR PRICE - OUR DESIGN
Greenhouses and growing equipment. Custom service and consulting. Information Service. 834-8430.

**PLANT PSYCHIATRIST
DOCTOR**
"ANTAEUS" MAKES HOUSECALLS. Let me diagnose, heal, reveal, maintain, help you decorate with houseplants. Excellent references. Call Stephanie, 752-2953.

Landscape gardener needs work. Low rates. Weeding, lawns mowed, all gardening and maintenance. Darla Wiedersperg, 648-8639. Call after 5.

MISCELLANEOUS HOME SERVICES

ASHBURY JOURNEYMEN
Your electrical, plumbing, carpentry and painting jobs our specialty. Very experienced people. Cool prices. Free estimates. Excellent references. 332-9100. All work to codes.

COMPLETE HOME SERVICES
Walls, windows, floors, appliances, carpets cleaned, and painting. Free estimate. 24 hr. 563-1246.

Summer Cleaning? Will do house-keeping. References. Anne, 431-3883.

GRANDMA'S HELPERS
Housecleaning, painting, carpentry. Excellent references available.
Call Grandma:
861-5471, Ext. 71 or 552-0110.

DESIGN & RENOVATION

ARCHITECT/BUILDER into sensitivity & craftsmanship needs clients who appreciate same. John Rohosky 587-9364.

ARCHITECTURAL SERVICES
New construction or renovation. Doing it yourself or contracting. I like teamwork that achieves growth for all. Reasonable fees. David 431-2642.

PLUMBING

ALLIGATOR LIMITED
UNPARALLELED PLUMBING
Drains clogged? Gators in the pipes? Call the Alligator Men for all your plumbing needs. 661-7538 or 566-3966 or 332-9100.

CARPETS & FLOORS

Creative and Natural Floor Refinishing. Reasonable Rates. Free estimates and excellent references. Call Bob Poulin, 681-7925.

FLOORS

FINE REFINISHING
AT REASONABLE COST
DANIEL PAIK
332-9100

LOCKSMITH

LOCKSMITH
Protect yourself from rip-offs! Have a deadbolt installed. Locks installed on all doors at reasonable prices - guaranteed work. Call Larry at 457-3297, anytime.

ELECTRICIAN

**ELECTRICITY
FRIGHTEN YOU?**
I will install or remodel your wiring, repair motors and appliances, install safety devices. I guarantee. \$7.50/hr. Call Kenneth, 845-9319.

Quality electrical work done with dispatch. Residential/commercial. 526-7768/848-7397.

PAINTING

THE MERRY PAINTERS
Interior-Exterior
References Free Estimate
751-5924 or 626-1305

WINDOW & GLASS REPAIR

Broken window? I'll come out and fix your window for the cost of the glass plus \$5 labor. All types: wood, aluminum, etc. WINDOWMAN 332-9100.

GLASS REPLACEMENT
Auto, window, stained glass. Very low rates, quality work - Oakland, Berkeley area. 845-4737.

Share your skills with the people that need use of them. Advertise your service in the Guardian Classifieds. 861-8033 for info.

SAVE THE WHALES!

THEY ARE BEING SLAUGHTERED TO EXTINCTION BY JAPANESE AND SOVIET WHALERS

BOYCOTT JAPANESE PRODUCTS

SUCH AS CARS, MOTORCYCLES, TELEVISIONS, STEREOS, CAMERAS
DON'T FLY JAPANESE AIR LINES
DON'T BUY RUSSIAN FURS AND VODKA

The great whales are being ruthlessly hunted to extinction by Japanese and Soviet whalers. Their vast whaling fleets use airplanes, helicopters and sonar to chase down the terror-stricken whales, then grenade-tipped harpoons blow up the whales in agonizing death. Every 14 minutes another of these gentle, intelligent animals dies.

The Japanese whaling companies are owned and controlled by the great manufacturing and trading companies that produce and market the vast array of Japanese products sold in America. For example, Nissan Motor Co., the maker of Datsun cars and trucks, has major whaling interests. Nissan's insurance affiliate, Nissan Fire and Marine Insurance, is the largest stockholder in Nippon Suisan, Japan's biggest whaling company. Nissan and the rest of the Japanese business community have done nothing to halt the whale slaughter. Between them, the Japanese and Soviet whalers account for 85% of the annual whale kill.

YOU CAN HELP SAVE THE WHALES BY REFUSING TO PURCHASE ANY JAPANESE AND RUSSIAN PRODUCTS UNTIL JAPAN AND THE SOVIET UNION AGREE TO STOP WHALING.

Why are whales still killed? To make petfood, fertilizer, soap, cosmetics, mink food and lubricating oil. How "civilized" is mankind to wipe out these magnificent mammals for such selfish purposes?

More than 2,000,000 whales have been killed in the past 50 years. The economics of whaling are the economics of extinction. Species after species of whales has been driven to commercial extinction, one step from biological extinction. The blue whale, the greatest creature ever to live on Earth, was so overhunted that scientists now believe it will never regenerate.

NEXT: THE GRAY WHALES?

The whalers may soon aim their deadly harpoons at the California gray whales, the only species protected by special international treaty. New classifications by the International Whaling Commission would allow renewed killing of the gray whales. The Japanese IWC delegation has already been claiming the right to "harvest" the gray whales. And a representative of the Taiyo Fishery Co., one of the major Japanese whalers, recently made inquiries in California and Mexico about setting up whaling stations in the lagoons of Baja California. The magnificent spectacle of the annual gray whale migration, enjoyed by millions of Americans, could become another ghastly slaughter.

Japan and the Soviet Union have defied unanimous appeals by the United Nations, in 1972, 1973 and 1974, for a ten-year moratorium on whaling. The U.N. Food and Agriculture Organization last year issued this pessimistic report: "It is not realistic to presume (the whalers) will ensure either the maintenance or even the continued existence of a whale stock. It pays to exploit a resource (the whales) excessively heavily, even to extinction, and not on a sustainable basis."

Japan and the Soviet Union have consistently opposed whale conservation measures adopted by the International Whaling Commission. When the IWC set reduced whaling quotas in 1973, the Japanese and Soviets defied them. The whalers are likely to again defy sharp quota reductions recently set by the IWC.

Congress is now considering legislation to bring economic pressure to bear against the whalers. Rep. Alphonzo Bell of California has introduced a bill (H.J. Res. 448) in the House calling for the immediate embargo of the products of all foreign enterprises engaged in commercial whaling. The embargo threat is aimed at the Japanese and Soviet fishing/whaling enterprises that each year export to the U.S. more than \$100 million worth of tuna, halibut, salmon, crab, oysters and caviar.

Sen. Warren Magnuson of Washington has introduced similar embargo legislation (S.J. Res. 81) in the Senate.

In response to the whalers' defiance, every major American conservation, environmental and humane group has joined to call for a boycott of Japanese and Soviet products. Until the whale slaughter is stopped, the boycott campaign will be pursued and publicized in all Japanese and Soviet markets.

Please write to the presidents of big Japanese companies telling them why you are boycotting their goods. Urge them to use their influence on their country's whaling industry to stop whale killing. Following are some names and addresses:

Automobiles

TOYOTA
Union Bank Tower
Suite 1200
21515 Hawthorne Blvd.
Torrance, Cal. 90503
DATSUN
18501 S. Figueroa St.
Carson, Cal. 90744
MAZDA MOTORS
60 New England Ave.
Piscataway, N.J. 08854
SUBARU
7040 Central Highway
Industrial Park
Airport Circle
Pennsauken, N.J. 08110

Cameras

CANON
3113 Wilshire Blvd.
Los Angeles, Cal. 90010
NIKON
Nippon Kogaku
623 Stewart Ave.
Garden City, N.Y. 11530
MINOLTA
200 Park Ave. S.
New York, N.Y. 10003
PENTAX
Honeywell, Inc.
5501 S. Broadway
Littleton, Colo. 80120
Cosmetics
SHISEIDO
540 Madison Ave.
New York, N.Y. 10022

Motorcycles & Bicycles

HONDA
100 W. Alondra Blvd.
Gardena, Cal. 90247
YAMAHA
6600 Orangethorpe
Buena Park, Cal. 90602
KAWASAKI
1062 McGaw Ave.
Santa Ana, Cal. 92705
SUZUKI
13767 Freeway Dr.
Sante Fe Springs, Cal. 90670
FUJI BICYCLES
Toshoku America, Inc.
551 Fifth Ave.
New York, N.Y. 10017

SCHWINN BICYCLES

(Distributor)
1856 N. Kostner Ave.
Chicago, Ill. 60639
Air Lines
JAPAN AIR LINES
655 Fifth Ave.
New York, N.Y. 10022
JAPAN TOURIST OFFICE
45 Rockefeller Plaza
New York, N.Y. 10020
Tires
BRIDGESTONE
16921 S. Western Ave.
Gardena, Cal. 90247

Watches

SEIKO
640 Fifth Ave.
New York, N.Y. 10019
Liquor
SUNTORI INT'L
551 Fifth Ave.
New York, N.Y. 10017
Food
S&W FINE FOODS
(Distributor)
333 Schwerin Street
San Francisco, Cal. 94134
GEISHA BRAND
Nozaki Associates, Inc.
(Distributor)
1 World Trade Center
New York, N.Y. 10048

TV & Stereos

SONY
47-56 32nd Pl.
Long Island City, N.Y. 11101
HITACHI
437 Madison Ave.
New York, N.Y. 10022
PANASONIC
200 Park Ave.
New York, N.Y. 10017
SANYO
1200 W. Artesia Blvd.
Compton, Cal. 90220
PIONEER
75 Oxford Drive
Moonachie, N.J. 07074

THE BOYCOTT CAMPAIGN IS SUPPORTED BY THESE CONSERVATION GROUPS:

National Audubon Society	National Wildlife Federation	Sierra Club
Friends of the Earth	Society for Animal Protective Legislation	The Fund for Animals
Environmental Defense Fund	New York Zoological Society	The Wilderness Society
Humane Society of the United States	National Parks and Conservation Assoc.	Rare Animal Relief Effort
Environmental Policy Center	Center for Science in the Public Interest	Environmental Action
Explorers Club Environment Committee		Defenders of Wildlife
		Animal Welfare Institute

Modern whaling is a savage, ruthless exercise, nothing like the romantic days of 19th-century whaling. Here is an eyewitness description of modern whaling by Dr. Harry Lillie, who sailed as a ship's surgeon:

"The present-day hunting harpoon is a horrible 150-pound weapon carrying an explosive head which bursts generally in the whale's intestines, and the sight of one of these creatures pouring blood and gasping along on the surface, towing a 400-ton catching vessel by a heavy harpoon rope, is pitiful. So often an hour or more of torture is inflicted before the agony ends in death."

SAYONARA WHALES

The fate of the great whales was foreseen more than a century ago by Herman Melville. The author of the whaling classic "Moby Dick" wrote: "The moot point is, whether Leviathan can long endure so wide a chase, and so remorseless a havoc; whether he must not at last be exterminated from the waters, and the last whale, like the last man, smoke his last pipe, and then himself evaporate in the final puff."

Jacques Cousteau, the famed French oceanographer, writes: "Our century, as it turned out, was much more destructive to the whales than the period of the great romantic hunts as described in the work of Herman Melville. A hundred years ago, a whaler's three-year expedition netted him 37 whales. Today, a whaler's modern weapons and fast boats give him one whale a day, and sometimes three or four."

"The only creatures on earth that have bigger—and maybe better—brains than humans are the Cetacea, the whales and dolphins. Perhaps they could one day tell us something important, but it is unlikely that we will hear it. Because we are coldly, efficiently and economically killing them off."

THE WHALES NEED YOUR HELP

Please support the boycott. If a product says MADE IN JAPAN or MADE IN U.S.S.R., don't buy it. Purchase goods made elsewhere. Tell merchants WHY you are boycotting Japanese and Russian products and urge them to stock

goods made in other countries.

Tell your friends about the plight of the whales and how they can help. The more people who act NOW, the sooner we can halt the slaughter that is driving the great whales to extinction. The fate of the great whales must be decided by mankind, not by a greedy few. Extinction is the ultimate crime against Nature.

You can help save the whales and publicize the boycott campaign by making a TAX-DEDUCTIBLE CONTRIBUTION to the Save The Whales Campaign. If you believe in this effort, please give generously.

For a donation of \$10 or more, you will receive a beautiful four-color lithographed print (14" x 18"), suitable for framing, of the Sei Whales above from the original painted by renowned artist Richard Ellis.

PLEASE SEND ME MORE INFORMATION ABOUT WHALES AND HOW I CAN HELP PREVENT THEIR EXTINCTION.

Name _____ 52
Address _____
City _____ State _____ Zip _____

Enclosed please find \$_____ to help the campaign to save the whales.

Please send me free: ☐ bumper sticker ☐ button ☐ petition ☐ poster

Please send me ☐ color whale print (\$10 minimum donation)

(Make checks payable to Animal Welfare Institute)

ANIMAL WELFARE INSTITUTE P.O. Box 3650 Washington, D.C. 20007 Christine Stevens, Pres.

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